



ETUDE

the music magazine

Price 30 Cents

July 1949



Summer Reading

AND

TEXTBOOKS FOR CLASSES

DURING THE COMING SEASON

INSTRUMENTAL MUSIC IN THE PUBLIC SCHOOLS

by Theodore F. Nermann

In keeping with modern trends in education this authoritative book develops the concept of instrumental music from a fundamental basis and treats each and every phase of procedure with sound logic, excellent psychology and practical philosophy. Methods of instruction, organization, aims, techniques, instrumentation, equipment, materials, techniques, problems, and care of instruments are only a few of the subjects covered. Pertinent examples and an extensive bibliography are additional features. Indispensable for progressive-minded supervisors and teachers of instrumental music.

Cloth Bound, \$3.00

PROJECT LESSONS IN ORCHESTRATION

by Arthur Edward Hescox, Mus. B.

Provides a series of interesting "lesson-problems," arranged according to the subject at hand. A bird's-eye view of the field is given, embracing a list of the instruments of the orchestra and the opening phase of an important orchestral score. Short lessons in arranging lead logically to successive projects, giving directions and evidence of controversial matter form a part of the policy of presentation.

Cloth Bound, \$1.50

MUSIC SUPPLEMENT

to

PROJECT LESSONS IN ORCHESTRATION

by Arthur E. Hescox

Containing the music required in the lesson assignments of the text, this book offers work by Beethoven, Boccherini, Chopin, Field, Kulliev, Lanner, Mendelssohn, Mozart, de Persall, Rott, Saint-Saens, Schubert, Schumann and Thomas.

Paper Bound, 75 cents

OUTLINES OF MUSIC HISTORY

by Clarence G. Hamilton

This book has been in widespread demand as a textbook by schools and colleges and by the public as a mine of information. It surveys the whole field of music history from the most primitive beginnings to the ultra-modern. Clear and concise in style, it is copiously illustrated by pictures and musical examples and fully equipped with maps, chronological tables and reference lists. For the music student and the general reader, it is an indispensable handbook.

Cloth Bound, \$2.25

ESSENTIALS IN CONDUCTING

by Karl W. Gehrkens

This highly respected text treats the technique of the baton and practical group psychology as well as personal requirements, interpretation, rehearsing and program making in a most complete and authoritative manner. The different types of conductors, their particular problems and possibilities are very well covered.

Cloth Bound, \$1.75

THE FUNDAMENTALS OF MUSIC

by Karl W. Gehrkens

Concise and readable, treating subjects of Notation; Rhythm; Melodic, Harmonic and Polyphonic elements in Music; Form and Design; Acoustics; Expression and Interpretation. Ample lists of reference books are given, together with lists of phonograph records to illustrate the text. An authoritative and stimulating handbook for students and general readers, its purpose is the cultivation of discrimination listeners.

Cloth Bound, \$1.75

CLASSROOM WORKBOOK

For Use With

THE FUNDAMENTALS OF MUSIC

by Karl W. Gehrkens

Prepared by Morris F. Goldman, this book helps the instructor lead the student to try music himself, and this makes the course a personal experience. Various devices are suggested in this workbook to help even the non-musical student take an active part in musical analysis.

Paper Bound, 60 cents

MUSICAL INSTRUMENTS

by Edgar Stillman Kelley

Here is a compact description of the various instruments through which music has found its expression, and the story of their gradual development from the savage drum and primitive flute to the power and richness of the modern organ, and the color and splendor of the symphonic orchestra of today. The eight chapters are fully illustrated, both pictorially and musically, and give lists of reference books for collateral reading.

Cloth Bound, \$1.50

Oliver Ditson Co.

THEODORE PRESSER CO.

DISTRIBUTORS

Bryn Mawr,

Pennsylvania

EPOCHS IN MUSICAL PROGRESS

by Clarence G. Hamilton

Part of the Federation Course, this book gives the reader a bird's-eye view of the whole expanse of musical endeavor, and rapidly scans the evolution of the art from the cries of savages to our modern, highly organized system. The different eras of music are very well covered, concluding with a fine chapter on Three Hundred Years of Music in America.

Cloth Bound, \$2.00

ELEMENTARY MUSIC THEORY

by Ralph Fisher Smith

Theory and practice of fundamentals of music, designed to be covered in one school year. The material should be coordinated with the performance of music, part of each lesson being devoted to hearing the best classical and modern music. Attention is directed to the artistic use of the material. This book will equip the student with the necessary knowledge and mental technique for the study of advanced ear-training, melody writing and harmony.

Cloth Bound, \$1.50

STUDENT'S WORKBOOK

For Use With

ELEMENTARY MUSIC THEORY

by Ralph Fisher Smith

Although the first written work it is to be done on practice paper—this book is the copy book for the finished work of each student. The work will become a permanent record of the student's complete course in elementary music theory.

Paper Bound, 60 cents

NEW HARMONIC DEVICES

by Horace Alden Miller

An aid for advanced students wishing to acquire facility in writing in a modern style, with particular emphasis on the eleventh and thirteenth as workable chord members, whole-tone harmonies and chord building by superimposed fourths. Included are brief chapters on polytonality and atonality, processes that are in the making and therefore difficult to comprehend.

Cloth Bound, \$2.00

AN ANALYSIS OF VIOLIN PRACTICE

by Louis J. Bostelmann

A clear and concise description of the fundamental features of violin practice, the purpose of which has been limited to describing those faults unwittingly playing a dominant part in the violinist's practice. The attitude herein is that experience is instrumental in formulating principles. Faults have been discovered and their remedies tested and approved. They are offered as a help in discovering errors and guiding basically in their correction.

THE PHILADELPHIA ORCHESTRA has enjoyed sensational success in its triumphant tour of England. At its first London concert in Royal Albert Hall on May 24, Queen Elizabeth was present and the playing of the Orchestra was acclaimed by the critics and the wildly enthusiastic audience of more than six thousand. The tour marks the first visit to England by an American Orchestra in twenty years.



GENEVIEVE ROWE

THE BETHLEHEM BACH CHOIR, under the direction of Elton Jones, made musical history with its 1949 Festival in that it was given two successive weekends instead of the one day and Saturday—this because of the great demand for tickets. The same program was given in each series, with the great Mass in B Minor again dominating the Saturday program. Soloists included Genevieve Rowe, soprano; Lillian Knowles, contralto; Joseph Victor Ladrouette and David Lloyd, tenors; Mack Harrell and Chester Watson, basses. E. Power Biggs, organist, and Ralph Kirkpatrick, harpsichordist, completed the roster of soloists.

HENRY WARNER of Tampa, Florida, a senior student in theory of music at the University of Alabama, is the winner of a fifty dollar cash award for his Sonata for Orchestra in the first composition contest sponsored by the Alabama Composers' League for college-age students.

THE TWENTY-FIFTH ANNIVERSARY of the death of Victor Herbert, beloved American composer, was observed on May 26. In addition to his fame as a leading composer of operas, he is honored as one of the founders of the American Society of Composers, Authors and Publishers (ASCAP).

MRS. PHYLLIS SAMPSON HOFFMAN of East Braintree, Massachusetts, has won an award of one thousand dollars, offered by the Paderewski Fund for the Encouragement of American Composers, for her work for strings and piano. Mrs. Hoffman is a graduate of the New England Conservatory of Music.

ELDIN BURTON of New York City is the winner of the one hundred dollar award offered by The New York Flute Club for an original composition for that instrument. Mr. Burton's *Sonatina for Flute and Piano* was selected from a total of one hundred and nine entrants. He is a native of Georgia and has studied at The Atlantic Conservatory of Music and later at the Juilliard Graduate School.



RUDGERO RICCI

THE FOURTH ANNUAL Brevard Music Festival at Brevard, North Carolina, will be presented the weekends of August 12, 13 and 14, and August 19, 20 and 21. The participants include the Brevard Music Festival Symphony Orchestra, directed by James Chester, directed by James Chester Pfohl; a chorus under the direction of Lester McCoy; Jacob Lateiner, pianist; Mariquita Noll, and Nell Tangeman, mezzo-soprano; Rug-



gero Ricci, violinist; Chester Watson, bass-harmonie; and William Hess, tenor.

WILLIAM FLANAGAN of New York City is the winner of the "Young American Composer of the Year" competition. His winning composition, entitled "Di-vertimento," is scored for a small, sinfonietta-sized orchestra. Mr. Flanagan teaches theory and composition at the School of American Music in New York City.

AUGUST LIESSENS, a blind Belgian organist, is credited with the invention of a music writer for the blind which will make it possible for composers without sight to write out their own compositions; thus making it unnecessary to dictate note to a copyist. The invention was turned over by Mr. LiesSENS to the American Foundation for the Blind in New York City. The Foundation perfected it and put it into production.

THE TRAPP family will again conduct a series of "Sing Weeks" this summer at their farm in Stowe, Vermont. The season will open on June 4 and extend through August 25, during which time were inaugurated in 1944, more than three thousand have been drawn to the Trapp Family Music Camp, where they have learned the joy of group singing and playing the recorder.

DR. R. S. THATCHER has been appointed Principal of the Royal Academy of Music in London, to succeed the late Sir Stanley Marchant.

THE SECOND ANNUAL Institute on Jewish Liturgical Music was held on New York City June 12-14, under the auspices of the Hebrew Union School of Education and Sacred Music, and the Society for the Advancement of Jewish Liturgical Music. Discussions of subjects pertinent to the Jewish Liturgy were held, and a feature of the event was a concert of representative Jewish music for the synagogue.

THE TWENTIETH ANNUAL Chicago Music Festival, sponsored by the Chicago Tribune-Charities, Inc., will be held Saturday night, August 20, in Soldiers Field. Philip Maxwell, festival director, has arranged a program of events covering a wide variety. The festival symphony orchestra, conducted by Henry Weber, and large choral groups led by Dr. Edgar Nelson, will have prominent parts. Preliminary civic and musical competitions again will be held in va-

rious sections of the country prior to the Soldiers' Field event, and winners will participate in the Chicago program.

HANS FITZNER, German composer and conductor, died May 22, in Salzburg, Austria, at the age of eighty. He held various important posts in Germany, and was widely known as a teacher and conductor. Among his works were four operas and over one hundred songs.

ROSITA RENARD, noted Chilean pianist, died May 24 at Santiago, Chile. Miss Renard had a distinguished career and had appeared in most of the important music centers of the world. Her New York debut was made in 1917.

AGNES CLUNE QUINLAN, pianist, lecturer, composer, teacher, died May 21 in Philadelphia. Miss Quinlan had appeared many times with the Philadelphia Orchestra and had toured as soloist, violin and piano, or for any one woodwind or brass instrument and piano. The winning works will be published by the organization, and the composer will receive a royalty contract of twenty-five per cent of the list price for sold copies. Entries must be mailed between September 20 and November 1, 1949; and all details may be secured from Dr. Philip James, New York University, 100 Washington Square East, New York 3, N. Y.

HENRY MILLER, vice president of Lester Piano, Inc., which he has conducted for more than sixty years, died May 9 in Philadelphia at the age of eighty.

MRS. EDWARD MACDOWELL, widow of the composer, was honored on May 27, when she was awarded the National Institute of Arts and Letters for distinguished service to the arts, specifically her outstanding achievements in founding and maintaining the MacDowell Colony for artists at Peterborough, New Hampshire.



Mrs. EDWARD MACDOWELL

R. NORMAN JOLLIFFE, widely known oratorio and recital baritone, died April 30 in New York City. He was sixty-two years old. Mr. Joliffe had appeared with leading oratorio societies, and had sung at many music festivals. From 1917 to 1941 he was soloist of the Marble Collegiate Church, then at St. Stephen's Protestant Episcopal Church.

CARL TUCKER, composer and pianist, who wrote the musical scores for a number of French films, died April 28 in New York City. In addition to his musical and musical comedy works he wrote several symphonies.

EMILIO DE GOGORZA, widely known baritone and from 1926 to 1940, head of the vocal department of the Curtis Institute of Music in Philadelphia, died May 11, in New York City, at the age of seventy-six. Mr. de Gogorza was born in Brooklyn and studied in France and England. He made recital tours throughout the country with Marcella Sembrich, and later became the first artistic director of the Victor Talking Machine Company. Among his pupils were Conrad Tibbault, John Brownlee, and Margaret Speaks.



EMILIO DE GOGORZA

THE FIFTH ANNUAL Philadelphia Music Festival sponsored by the Philadelphia Inquirer-Charities, Inc., was held at the Municipal Stadium on the evening of June 10, with thousands again crowding the huge stands to witness the first of the week-long events on the lengthy program. Massed school choirs, Waring's Pennsylvanians, American Legion drum and bugle corps, Alec Templeton, Signum, and the "Dancing Band" of the Phoenixville High School, the "Marching Band Beams"—all these top-notch attractions and others provided an evening of entertainment that, as formerly, drew an immense throng to the stadium.

COMPETITIONS

THE SOCIETY for the Publication of American Music, Inc., announces its 1950 competition, open for American citizens, native or naturalized, for chamber music works in the larger American viola and piano, or for any one woodwind or brass instrument and piano. The winning works will be published by the organization, and the composer will receive a royalty contract of twenty-five per cent of the list price for sold copies. Entries must be mailed between September 20 and November 1, 1949; and all details may be secured from Dr. Philip James, New York University, 100 Washington Square East, New York 3, N. Y.

AN AWARD of one hundred dollars plus royalty is offered by J. Fischer and Bro., under the auspices of the American Guild of Organists, for the best organ composition submitted by any musician residing in the United States or Canada. The piece should not exceed five or six minutes in length. The closing date is January 1, 1950, and all details may be secured by writing to the American Guild of Organists, 650 Fifth Avenue, New York 20, N. Y.

THE FRIENDS OF HARVEY GAUL, INC., announce the 1949 composition contest, the first award for which will be four hundred dollars and a guarantee of publication. The contest is for a choral composition based on an American theme. The closing date is December 1949; and all details may be secured by writing to The Friends of Harvey Gaul, Inc., 315 Shady Avenue, Pittsburgh 2, Pennsylvania.

THE CHICAGO SINGING TEACHERS' GUILD announces the thirteenth annual prize song competition for the (Continued on Page 451)

MUSIC STUDY IN THE OPEN

ETUDE the music magazine presents on the cover for July a symbol of one of the most progressive movements in the history of music education—organized summer music study at camps and schools. The young lady seated at the harp, Ellen Powell, now Mrs. Dick Jerome of Minneapolis, was a student at the camp at Interlochen, Michigan, one of the famous music camps which pioneered the movement that has spread throughout the world of culture. We trust that our readers will save this issue, with its fine leading article by Dr. William Revelli and its leading editorial, as a source of reference for research.

FIDDLING WHILE THE SUN BURNS

Dr. W. Schweisheimer, who has combined his training as a medical specialist with his acquaintance with music, writes a timely article giving useful hints to students and teachers for music study when the thermometer soars above eighty degrees Fahrenheit.

MUSIC'S UNIVERSAL APPEAL

Dr. Howard Hanson, Director of the Eastman School of Music, one of America's most distinguished composers, delivered a lecture at Harvard University which attracted unusually wide attention. ETUDE is fortunate in being able to reprint an extract from this most interesting paper.

Highlights in the August Etude

"Always something for everybody" used to be the motto of the founder of ETUDE in selecting material for our pages. We have sincerely and earnestly tried to carry out this policy. The August ETUDE will be replete with a variety of interesting features, such as:

DENMARK'S ROYAL CONDUCTOR

Very few people know that King Frederik IX of Denmark is not only a brilliant and forceful ruler but an able and talented musician who frequently conducts symphony orchestras. This unusual article tells this exceptional story for the first time.

IMAGINATION—THE KEY TO THE CHILD'S MUSICAL INTEREST

Mrs. Ada Richter, whose books and compositions are used by thousands of successful teachers, presents a very illuminating article upon her successful methods.

SOMETHING NEW

ORGANO

The amazing new piano-organ that attaches to any piano. Provides organ music—piano music—or organ and piano together. If you would like to play an organ—piano duet with yourself—

SEE THE BACK COVER



EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor-in-Chief
JOHN BRIGGS, Managing Editor
Guy McCoy, Music Editor
J. Clegg McKay, News Editor
Dr. Nicholas Doury, Karl W. Gehrkens
Harold Berkley, Maurice Dumesnil, Elisabeth Gest
Ruth Evelyn Johnson, Edna Folsom, George C. Knick
Pietro Deiro, William D. Revelli, Peter Hugh Reed

FOUNDED 1883 BY THEODORE PRESSER

Contents for July, 1949

VOLUME LXVII, No. 7 • PRICE 30 CENTS

THE WORLD OF MUSIC

ETUDE Summer Music Study in the Open..... 291

MUSIC AND CULTURE

How to Copyright Music..... Richard S. MacCortney 400
Building Musicianship..... Georges Enesco 401
The Summer Symphony..... William D. Revelli 402
The Pianist's Page..... Guy Miller 404
Ezra Muzak Miscellany..... Nicolas Slonimsky 405

MUSIC IN THE HOME

Some Notes on Radio and Television..... Alfred Lindsay Morgan 406
ETUDE Music Lover's Bookshelf..... B. Meredith Cudman 407

MUSIC AND STUDY

The Teacher's Round Table..... Maurice Dumesnil 408
Mutual Lapsing of Yesterday..... Virginia O. Behrs 409
The Chorus of Operetta..... Frank Block 411
Phases of the Creative Instinct..... Prinda Poette 412
What Hymns Shall We Play?..... Alexander McCurdy 413
Sing, Boys, Sing!..... Ralph Morgan 414
The United States Air Force Band..... Lt. Com. Alfred Zeilly 415
By Any Other Name..... William J. Murdoch 416
The Basis of Fine Violin Playing..... Joan Coleman 417
Questions and Answers..... Karl W. Gehrkens 418
They Called Him "Said Row Tchaikovsky"..... Ray Friedman 419
Problems of the Young Pianist..... Pauline Carter 420

MUSIC

Classic and Contemporary Selections
Crimson Carnations (Presser *28032)..... Milo Stevens 421
Under the Linden Tree (Presser)..... Franz Schubert—Guy Miller 422
Let Me Dream (Presser) (From "Piano Schubert—Guy Miller 423
Polonaise (Presser 2915)..... Fr. Chopin, Op. 26, No. 1 423
Theme from Piano Concerto in B-flat Minor (2nd Movement)..... Henry Lewis 424
Mourning Dance (Presser *29047)..... Walter O'Donnell 425
A Southern Air (Presser 2810)..... Mrs. R. Duerksen 426
Salute to the Colors (Presser 18105) (Piano Duet)..... Bert R. Anthony 427
Sweet Hour of Prayer (Presser) (Piano Duet) (From "Favorite Hymns 428
William B. Bradbury—Ada Richter 429

Fool and Instrumental Compositions
The Summer Days are Come Again (Dittson) (Secular Song—medium voice)..... George Blake 434
About Frogs (Dittson) (Violin and Piano) (From "In Playland")..... Cecil Burleigh, Op. 89, No. 3 435
Sarabande (Dittson) (Organ) (From "Six Organ Transcriptions from Arthur Kniff 436
Johann Sebastian Bach—Edwin Arthur Kniff 437

Delightful Pieces for Young Players

Drifting Along (Presser 27850)..... Cleo Alice Hibbs 438
The Dancing Elf (Presser 27848)..... J. J. Thomas 439
Dress Parade (Presser 28030)..... Mrs. R. Duerksen 440
Riding Down the Trail (Presser 28001)..... Anne Robinson 440

JUNIOR ETUDE

Elizabeth A. Kent 442

MISCELLANEOUS

Christian Upurge Through Music..... Lloyd F. Sunderman 443
Voice Questions Answered..... Nicholas Doury 445
Sight-Reading Helps..... Mrs. R. Duerksen 446
Organ Questions Answered..... Frederick Phillips 445

Entered as second class matter January 16, 1884 at the P. O. at Phila. Pa. under the Act of March 3, 1879. Copyright 1949, by Theodore Presser Co. in U. S. A. and Great Britain.

\$3.00 a year in U. S. A. and Possessions; also in the Philippines, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Spain and all South American countries except the Guianas. \$1.75 a year in Canada and Newfoundland; \$4.00 a year in all other countries. Single copy, Price 30 cents.

Summer Music Study in the Open



OPEN-AIR SYMPHONY CONCERT AT THE NATIONAL MUSIC CAMP

SUMMER music camps and summer music schools are largely a product of the twentieth century. Toward the end of the last century there was a tendency to turn the old-fashioned "normal courses" into summer music schools. In ETUDE for May 1900 we find announcements of ten schools giving music courses. Today there are scores and scores of such summer terms given all over the country at schools and music camps. Summer music camps unquestionably stem from Bishop John H. Vincent's Chautauqua Lake Summer Camp for Study, founded in 1874. The musical activities of this magnificent enterprise are now a part of the educational history of our country. In the comprehensive courses given at the camp, music rose to first rank, and many of the finest of American musicians were included in the faculty. Most of the students, however, were young professional musicians who went to the camp for "refresher" courses with such masters as Albert Stoessel, Ernest Hutcheson, and Horatio Connell. Around 1913-1914, with the astonishing expansion of music study in the public schools, band and orchestra contests for students were inaugurated by Dr. Frank Beach at Emporia, Kansas. William Allen White used to say, "Things have a habit of starting in Kansas." Soon such contests were being held in all parts of the nation, and folks began to wake up to the fact that in our high schools, bands and orchestras could be formed that had a definite revitalizing effect upon the life of "teen-agers" unequaled by any other school activity, including sports. Just as a powerful current of electricity turns the engine of a vast national railroad system, so the inspiring and stimulating power of music was like a giant stream of "tonal" electricity stimulating all American school life. Once these bands and orchestras came into existence, in the course of a few years, there arose from the teen-agers themselves a demand for summer courses where youth could study music combined with open air surroundings which provided the finest kind of a vacation.

By 1930 one hundred and twenty-five school bands competed in the national school band and orchestra contests. Some were indifferent and some were very fine. Few of the men present at that time had any idea that school bands and orchestras would ever reach the high degree of excellence that we find today.

The leaders, however, were naturally very much excited over the progress that had been made, particularly in the western states. Among the leaders was Dr. Joseph Edgar Maddy, an experienced music supervisor and a former member of the Minneapolis Symphony Orchestra. Here was

a valiant, courageous man of vision, with a fine personality combined with the characteristics of a "driving" but human business idealist. It became clear to him that the enthusiastic teen-age music students required continuous music study. A two months' vacation was not a beneficial let down, rather it was a hurtful shutdown. As Professor of Music Education at the University of Michigan, Dr. Maddy began to make plans for an adequate music camp. Securing property at Interlochen in northern Michigan, in 1928, with borrowed funds, he, with Mr. Thaddeus P. Giddings, established the National Music Camp, with an attendance of one hundred and fifteen students.

The following year the attendance went up more than one hundred per cent. Dr. Maddy's organizing ability astonished even his enthusiastic backers. The National High School Orchestra, started in 1926, made its headquarters at Interlochen in 1928. The orchestra soon attracted national and international attention. Many of the most famous conductors of the world made special trips to Interlochen to conduct this young and virile organization. The orchestra then went "on the air," and millions were soon hearing the broadcasts of the fine programs from the woods of northern Michigan.

The Musicians' Union objected to these broadcasts upon the thin contention that the orchestra was depriving professional musicians of a livelihood. Dr. Maddy found himself in the struggle of his lifetime, and was pretty badly attacked. He carried his fight to Congress and won.

Meanwhile summer music camps were begun in all parts of the United States, with the result that thousands of students in our country now are saved from the waste of valuable summer time which formerly had afflicted our educational system.

We have visited numerous summer music camps in various parts of the United States. Many have been delightfully situated and well managed; others have been unfortunate and have failed, owing to lack of proper discipline and careful direction. It is always difficult to administer discipline without needless restraint. Outdoor activities have been promoted, and we have never seen a happier group of young people working hard moniously together for an artistic aim. In many camps the directors have said that most of the students are so eager to study, practice and perform in groups that they often have to be restrained so that they will not overdo.

The Summer Music Study Plan is now a powerful movement. The idea

(Continued on Page 440)

How to Copyright Music

by Richard S. MacCarteney

Chief of the Reference Division of the
Copyright Office of the U. S. Government
Washington, D. C.

The following very practical article is reprinted from the Fiftieth Anniversary Issue of "The Sinfonian," organ of the national men's musical fraternity, Phi Mu Alpha, with chapters at most of the colleges and universities throughout the country where music is taught, and is herewith reprinted through the courtesy of "The Sinfonian" and the author.

Mr. MacCarteney is an alumnus of the University of Virginia, and at one time was a member of the Schola Cantorum of New York City. He has been with the Copyright Office for seven years and his statements are authentic. His article states the copyright law very clearly, distinctly, and authoritatively. The following observations indicate the primary steps in taking out a copyright:

1. If your composition is to be published by a reputable firm, you need have no further concern. The publisher will attend to getting the copyright, and if he desires, an international copyright.
2. Do not take the risk of sending the manuscript of your composition to publishers whom you do not know, or about whom you cannot secure reliable information.
3. Do not send your manuscript to any publisher who expects you to pay for having it printed. The so-called "song shark" publishers have mulcted naïve composers out of millions of dollars.
4. It is not the custom of the composer to obtain a copyright upon his own music in advance of submitting it to a reliable publisher, but should you wish to do this, write to the Copyright Office, Library of Congress, Washington 25, D. C., for an application form for a musical composition. Fill out the form and return it with the fee of four dollars accompanied by a well prepared manuscript copy for deposit at the Library of Congress. —EDITOR'S NOTE.

of Tara, against Columbia, was given in language that has passed into a proverb in Ireland. "To every cow her calf." Here we have the first suggestion of the idea that the author might have the exclusive right to produce his literary work and to prevent others from so doing.

Mr. MacCarteney is an alumnus of the University of Virginia, and at one time was a member of the Schola Cantorum of New York City. He has been with the Copyright Office for seven years and his statements are authentic. His article states the copyright law very clearly, distinctly, and authoritatively. The following observations indicate the primary steps in taking out a copyright:



Photo by Harris & Ewing

RICHARD S. MACCARTENEY

Historically, beginning with the right of copying under the first copyright law, the so-called English Statute of Anne (1710), copyright has successively broadened to include rights of translation, dramatization, and finally, in comparatively recent times, rights of performance, presentation, arrangement, and exhibition.

The United States Statute specifies, among other subjects of copyright, "Musical Compositions." The Act, though, does not define a musical composition. The late Justice Holmes, in a famous Supreme Court Case (White-Smith Music Pub. Co. v. Apollo Co. 209 U. S. 1), rendered the following:

"A musical composition is a rational collocation of sounds apart from concepts, reduced to a tangible form. The implication in this somewhat etymological gilding of the lily is that there must be something more than a mere 'casual assemblage' of musical symbols in order to give rise to copyright. The courts in the sixteenth century, A. D. Controversy arose between the broadest and his venerable brother over a copy of the abbot's psalter that Columbia made clandestinely and then refused to surrender. The King's judgment, handed down in the famed Halls

cludes—original instrumental and vocal compositions of all kinds, the latter with both words and music copyrighted as a unit; arrangements of works in which the contribution of the arranger is of sufficient importance to constitute a new "writing," the statute's criterion for copyright. Compilations or collections of music may also be copyrighted to protect the selector's skill and degree of original authorship involved. Works of musical instruction fall in Class E (music) or Class A (books), depending upon the relative proportion of music to text. Operas, musical comedies, and similar works are copyrightable as dramatic-musical compositions in Class D.

Copyright in a musical composition carries with it the exclusive general right to print, reprint, publish, copy, and vend the copyrighted work and the particular right to arrange or adapt it; to perform it publicly for profit, and to make any setting of it or of the melody of it in any system of notation or any form of record, and from which it may be read or reproduced.

A composer, or his publisher by agreement, secures copyright for his work by having it published with the required notice of copyright. The copyright notice for a musical composition must consist of the word "Copyright" or the abbreviation "Cops." accompanied by the year and date of publication and the name of the claimant, thus: "Copyright 1949 by John Doe." For musical compositions, the notice must be placed either upon the title page or the first page of music. Both the form and the position of the notice are mandatory by law and none other will suffice. More copyrights have been lost irrevocably by first publication without notice of copyright, or with a faulty notice, than for any other reason.

Promptly after publication with notice, two copies of the best edition of the work should be sent to the Copyright Office, Library of Congress, Washington 25, D. C., together with an application on Form "E" and the registration fee, which is four dollars. A musical composition may also be copyrighted before it has been published, by depositing one complete copy of the work, an application, and a four dollar registration fee. However, under the express provisions of the law, copyright secured for a work in such form does not exempt the copyright proprietor from the deposit of copies where the work is later reproduced in copies for sale, i. e., published. He must then make a second registration.

As Richard DeWolf once wrote: "It is probably more difficult to detect musical plagiarism than literary plagiarism. The plea of 'unconscious memory' is often invoked to excuse or explain an apparent reproduction of a passage of music, is perhaps not so disingenuous as it may seem, for musical memory seems to work at a deeper instinctive level than the memory of words."

The copyright statute nowhere defines infringement and the courts have been reluctant to do so, except under the limitations of the particular facts of the case they were deciding. Generally speaking, the unauthorized reproduction of any substantial part of a copyrighted work would be infringement.

The question of "How much can you quote without violation?" likewise can only be answered indefinitely. Under the so-called doctrine of "fair use," one is at liberty to quote to a limited extent from a copyrighted work for the purposes of illustration, criticism, or review. No hard and fast line of demarcation can be laid down between fair and unfair use, however, for the reason that each case must be decided upon its particular circumstances. For example, music text books by their very nature and purpose may carry an implied authorization to copy portions on the blackboard or otherwise, for the purpose of class instruction. On the other hand, in the case of musical compositions, it is (Continued on Page 410)

Georges Enesco, distinguished Rumanian violinist and composer, was born in Moldavia, in 1881. He first won recognition as a child prodigy, beginning his studies at the age of four and entering the Vienna Conservatory at seven. Four years later, he was graduated with the Conservatory's highest award, the Gesellschafts-medal. At thirteen, he went to the Paris Conservatoire, where he worked under Massenet, Gabriel Fauré, and Gédalge, and where, in 1899, he won First Prize for violin. When he was sixteen, his Poema Română was publicly performed by Golonne. Mr. Enesco's eminent career is notable for its versatility (he is accomplished as pianist, conductor, and teacher), as well as for the searching truth of his musicianship. Although many recognized artists have studied or coached with Enesco, his most famous pupil, perhaps, is Yehudi Menuhin.

—EDITOR'S NOTE.

THE building of musicianship is not to be confused with taking music lessons or with studying books on music. It partakes of those elements, of course, but reaches far beyond the scope of either. The goal of musicianship is that ultimate and complete penetration of the total of musical meaning which alone can open the door upon vital, significant musical expression. This is true, whether one studies for the original creation of composition, or for interpretation. The acquisition of genuine musicianship is the labor of a lifetime—there is no shortcut at which the "course" may be considered complete!

More Than a Study of Notes

The first point in approaching musicianship is a clear understanding that music, though symbolized by notes, is more than a study of notes. Music is an important and natural human expression. As a part of life, music, in some form or another, is probably as old as life. The more one knows about music, the more one is unbroken continuity of people's thoughts and feelings through the ages. It is good to keep this in mind—partly as a means of evaluating the music of the past, and partly because, at some time in his progress, the student must come to regard himself as a part of this ever-flowing life-force. This is a different matter from the mere learning of notes.

Yet, the learning of notes is the first step. Musicianship begins with books and lessons—with the most thorough and alert mastery of *solfege*, scale and key relationships, theory, harmony, counterpoint, advanced counterpoint, polyphony, form structure, musical history—you have only to consult the course of study of a good conservatory to find the names of the various subjects. The names of the subjects, however, are not the equivalent of musicianship! It is, also, quite possible to learn a great deal of facts about music without becoming a musician. The test lies in how one learns—how one applies himself to the learning.

I had my first experience with this all-important how of study when I was still a boy. At eleven, I completed my work in Vienna. The Vienna Conservatory is an excellent school, and the completion of its course presupposed a knowledge of theory, harmony, counterpoint, and so on. I had done all my work. I had completed all my exercises in three and four-voiced fugues, and I thought I knew what I was about. Then I went to Paris and learned better! For one thing, I learned that I did not know quite so much as I had supposed. Exercises and analyses were put before me; and no matter how original the musical thought that went into them, no matter how promising the musical development, the presence of one wrong note invalidated the whole piece of work! Each task had to be perfect or it did not count. Young as I was, I quickly felt this challenge, and urged myself on to meet it. I began really to learn, and to work under the discipline of my Paris masters. Of them, the most impressive, perhaps, was the elegant Gédalge. One would bring him a difficult exercise in fugal writing, plain or with syncopation—one had labored and suffered over it. Gédalge would look it over

Building Musicianship

A Conference with

Georges Enesco

Internationally Renowned Composer and Violinist

by Rose Heylbaut

calmly, with dispassionate justice, put his pen down on one single note, and say "Ah—this is wrong!" Now, the facts of musical law are the same in Vienna, in Paris—all the world over. What helped me so that, on this day, I have never forgotten it, was the tireless, searching, painstaking discipline of working for perfection.

When a student comes to me, today, and gives his background in terms of what he has studied, I am, of course, only too pleased to hear about the various things he knows—but I am better pleased if, out of this study, he can demonstrate the discipline of being able to learn.

Technique Not Art

But let us proceed a step further, and suppose that a student has truly learned the techniques of musical science. He is still not a musician! No more than one who has perfectly mastered grammar, spelling, and punctuation, could properly be called a writer. While an artist cannot function without technique, technique alone is not art!

The most helpful application of purely technical knowledge lies in constant, never-ending study of the classic literature. Here it is that technique comes to life as musical utterance. Here it is that the study of music begins to broaden out into an equal study of human thought, its causes, its progress. You will let us say, to clarify the technique of the fugue. Very well—to do this, you go to Bach. But to know Bach,

you cannot possibly content yourself with a half-dozen of his works. To know Bach, you must familiarize yourself with his concertos, his cantatas, his organ works, his compositions for the clavierchord—you must get to know not merely notes, but the spirit which animates all that Bach wrote. A violinist should know the keyboard works, and a pianist should know the works for stringed instruments. To understand all this, in turn, you must know Bach's times, his land, the conditions under which he worked—the state of music in those days, the organization of the orchestra, the significance of tempi and dynamics.

The same holds true for the study of musical forms. A musical approach to Mozart's sonatas presupposes a knowledge of Mozart—his life, his times, his operas, his use of melody—of every single thing, great or small, that went into the development of the person who produced the sonatas.

Another valuable lesson may be gained by a thorough study of the classics. It is a fact that while the form of music changes, its purpose does not. The purpose of music, as we have seen, is to express in human terms human needs. Also, to express them so that they will reach out to satisfy the instinctive human needs of those who listen. In other words, music must be pleasing to the ear, the mind, and the heart. All the things that have lived through the ages (and so has become great) is thus pleasing. That, precisely, is why it has lived! Bach and Mozart are "classics," not because of any special struc. (Continued on Page 410)



GEORGES ENESCO WITH THE EMINENT VIOLINIST AND EDUCATOR, DAVID MANNES

*The same form is used for both published & unpublished compositions.

*In "Notes," Vol. 1, No. 1, December 1943, Copyright 1943 Music Library Ass'n. (Used with permission).



AMPHITHEATRE AUDIENCE, 1948, AT CONCERT OF THE CHAUTAUQUA SYMPHONY ORCHESTRA

THE SUMMER SYMPHONY

by Dr. William D. Revelli

SUMMER vacations in America are rapidly acquiring new vistas. It is no small wonder, nor mere accident, that summer music festivals and symphonies have teamed up with Mother Nature at her colorful best and thus are serving to enrich the lives of millions of summer vacationists everywhere. Among the most noted summer festivals and symphonies is the internationally famous Berkshire Festival located at Tanglewood, Massachusetts.

A Brief History

The first festivals at Tanglewood were given by an orchestra of sixty-five selected performers from the New York Philharmonic Orchestra, conducted by Henry K. Hadley. These were in 1934 and 1935. In 1936, when Mr. Hadley was forced to resign owing to ill health, a permanent orchestra of high distinction was sought. The Berkshire trustees thereupon secured the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

In the winter of 1936, the estate of "Tanglewood" was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (now Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The scope of the Festival was increased from one week to two, and six concerts were given. The Shed was improved and set up at Tanglewood, close to the present site of the Theatre-Concert Hall, and a tent was again used. At the first concert of the second week, Thursday, August 12, an all-Wagner program was announced, which was to be broadcast. A heavy downpour of rain compelled the Orchestra to stop several times, and drenched a considerable part of the audience. Steps were immediately taken by the Festival Committee following this season for subscriptions to make possible a permanent auditorium. Eighty thousand dollars were raised, and the present Shed was erected and in readiness in time for the Festival of 1938. Eiel Saarinen, Finnish architect, drew up the original plans for the Shed. Professor Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics with remarkable results. The capacity was a little over six thousand.

The grounds of "Tanglewood" consist of two hundred and ten acres extending from West Street in Lenox to the shores of Lake Mahkneen in Stockbridge. It was laid out in 1849 by William Aspinwall

Tappan, a Boston banker and merchant, who bought several farms for the purpose. Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. The cottage was burned down June 22, 1890. It was here that Hawthorne planned "Tanglewood Tales," wrote "The Wonder Book," and assembled the material for "The House of the Seven Gables."

Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees—elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkopet. Indian arrowheads have been found there.

The Shed was inaugurated on August 4, 1938, when the first of six concerts was given. The program consisted of Bach's Choral *Ein Feste Burg* and Beethoven's Ninth Symphony. The set of actual concerts showed that the acoustics of the Shed were ideal with a full audience, the slightest *pianissimo* carrying distinctly to the farthest seat. The resonance did not lose on account of the surrounding colonnades being open; in fact, the music could be clearly heard from a considerable distance upon the lawn which stretches at the back of the Shed. The attendance reached 38,000.

In 1939, again six concerts were given through a period of two weeks, with an increased attendance. Under its first ordeal of rain the soundproof construction of the roof was demonstrated.

In 1940, the season was increased to nine concerts in three weeks with an increase in the attendance, which reached 70,000. In this year Dr. Koussevitzky realized a plan which he had had in his mind from the time the Orchestra was first engaged for the Berkshires—the establishment of a center of the arts which should be principally a school of music.

In 1941, again, there were nine concerts through three weeks. The reserved seats were completely sold for every concert and the number who bought admission alone and sat on the lawn to enjoy the music increased through the course of the Festival until at the last

concert there was a record attendance of nearly 13,000. The total attendance was about 95,000.

The Berkshire Music Center held its second term of six weeks, July 7 to August 17. The enrollment was three hundred and forty. The various departments were retained with some reorganization, and a department of chamber music was added under the supervision of Gregor Piatigorsky.

A Theatre-Concert Hall, adaptable for both operatic and concert performances and seating twelve hundred, and a smaller Chamber Music Hall seating five hundred, likewise five small studios, were built for the use of the School in this season. The two auditoriums were designed by Eiel Saarinen.

In 1942, wartime conditions dictated the abandonment of the Festival.

In October of 1945, the Berkshire Music Festival Committee, Miss Gertrude Robinson Smith, Chairman, and her staff, resumed the Festival and full man, generously presented the Music Shed and full control of future festivals at Tanglewood to the Boston Symphony Orchestra.

In 1946, the Berkshire Music Festival, on its full pre-war scale (the seventh season of Boston Symphony Orchestra participation), was resumed under the conductors of Serge Koussevitzky, with nine concerts as before. Maintaining the idea of chamber orchestra concerts established by him in the preceding two summers, Dr. Koussevitzky presented two Bach-Mozart festival programs in July, before the Festival weeks.

The 1949 Festival will climax the twenty-fifth season of Serge Koussevitzky as the conductor of the Boston Symphony Orchestra. Nine concerts will be given in the Music Shed, through three week-ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (Series A on July 28, 30, and 31; Series B, August 4, 6, and 7; Series C, August 11, 13, and 14). The guest conductors of the Festival will be Leonard Bernstein and Eleazar de Carvalho. On July 16-17 and July 23-24 there will be concerts by a smaller orchestra.

Chautauqua

Another noted festival of summer concerts and operas is the series presented at Chautauqua, New York, where music lovers, sport enthusiasts and students, or those who seek a change and rest in a

Music Festivals and Concerts Enrich Our Vacation Season

friendly, creative environment, find an enticing and rewarding experience.

Chautauqua's great Amphitheatre with a seating capacity of 6,500 persons is a gracious building, acoustically perfect. It is a natural bowl which serves for all musical events, lectures, worship services, and special events.

Great Music at Chautauqua

The Chautauqua Symphony Orchestra, which presents twenty-four concerts each season in Chautauqua's Amphitheatre to audiences averaging more than 6,000 persons, is the keystone of the Institution's musical programs. During one week-end an opera may be heard on Friday evening, the Student Symphony Orchestra Saturday morning, the Chautauqua Symphony Orchestra with a noted soloist on Saturday evening and again Sunday afternoon, an important choral event Sunday evening, the Mischakoff String Quartet on Monday afternoon, and a repeat performance of the opera Monday evening. In addition, there will be demonstrations and recitals by faculty and students of the School of Music.

The Chautauqua Symphony Orchestra is under the musical direction of and conducted by Franco Auri. He has in his ensemble some of the finest orchestral players from the leading orchestras in the United States. Mischa Mischakoff, NBC Symphony Orchestra concert master, is concert master for the Chautauqua orchestra. First-chair men in all sections occupy similar positions in other important orchestras. Except for the opening concert, a soloist is presented at each concert. The aggregate attendance at the concerts of the Chautauqua Symphony Orchestra during the 1948 season totalled approximately 150,000. Heard with the orchestra are distinguished vocalists and instrumental artists. In recent seasons these have included Metropolitan members such as Lawrence Tib-

bett, Josephine Antoine, Suzanne Fisher, as well as outstanding concert singers and radio artists.

The Musical organization longest established at Chautauqua is the Choir. The choir sings at the worship services each Sunday morning and provides an outstanding Sacred Song Service each Sunday evening of the season. Programs are presented with the Chautauqua Symphony Orchestra and the Student Symphony. Soloists of outstanding merit appear at each choral event. The Choir is occasionally joined by the Columbus Boychoir and the Chautauqua Youth and Children's Choirs and by visiting choral groups from the area.

Dr. George Williams Volkel, one of New York City's leading organists, presents a series of organ recitals each summer at Chautauqua, directs the spe-

cial music for the Chaplain's Hour, and provides the accompaniment for the Choir.

The development of the Chautauqua Student Symphony Orchestra in recent years, under the direction of Edward Murphy, has added still another important musical organization which has won immense favor. Many of the young artists study in Chautauqua's School of Music, attend rehearsals of the Chautauqua Symphony Orchestra, and participate actively in the program of Chautauqua.

Preceding and following the orchestral season a series of recitals is presented in the Amphitheatre by noted pianists, singers and violinists. Artists and audiences at Chautauqua enjoy a unique relationship. Nowhere is a talented artist received with greater warmth and appreciation.

Resident at Chautauqua for six weeks each summer in special quarters provided by Chautauqua Institution, the famous Columbus Boychoir has come to occupy a major rôle in Chautauqua's musical activity.

Operas at Chautauqua are all presented in English under the able direction of Alfredo Valentini, and with many of the nation's most promising young singers in leading rôles. Each year a number of young Metropolitan Opera artists sing in Chautauqua's operas, and each year young artists who have gained experience at Chautauqua go into the leading opera companies of the country. A standard repertoire of light and grand opera is presented, and in recent years this has been sung always to sold-out houses at Norton Memorial Hall.

The Red Rocks Music Festival

Music by famous artists, concerts by the Denver Symphony Orchestra, in a natural setting of incomparably thrilling scenic grandeur—an outdoor theater, which in sheer dramatic structure is unrivaled in the world—such is the musical fare presented for vacationing visitors to Colorado.

Locale of the Red Rocks Music Festival is the weirdly beautiful Red Rocks Theater, cushioned against the Denver foothills, and affording an excellent panoramic view of the city and great plains to the east. The Theater is set among fantastically shaped, intensely red sandstone monoliths which give the location uncanny acoustic properties. A whisper carries to the very top of the huge Theater which accommodates 9000 persons. Immediately evident is the natural amplification of sound produced by the shape of the giant cliffs which enhance the tonal quality of any instrument, and which led the famous violinist, Mischa Elman, to exclaim: "It sounds better than it is!"

(Continued on Page 410)



OPERA DEPARTMENT, BERKSHIRE MUSIC CENTER



NATIONAL SYMPHONY ORCHESTRA'S WATERGATE CONCERTS

The Pianist's Page

by Guy Maier, Mus. Doc.
Noted Pianist and
Music Educator

Franz Schubert

IF almost any pianist were asked to write a list of compositions by Franz Schubert which he has played in public or actually studied, I'll wager the list would be disappointingly short. A Moment Musical or two, an Impromptu, perhaps a Liszt arrangement of one of the songs, and possibly (but not at all certainly) a movement or two from one of the sonatas. . . . Quite revealing and depressing, isn't it?

Furthermore, he could confess that his teachers did not stir up any enthusiasm for these few Schubert pieces, and that during his professional career he did not take the trouble to study or even to examine the ten Sonatas, the two great Fantasias, the lesser known Impromptus and Moments Musicaux, and of course he didn't even look at the hundreds of delightful waltzes, lieder, and German dances, he never thought of playing over those volumes of wonderful four-hand duets and other miscellaneous piano pieces.

It is only too evident that teachers and pianists have not taken the trouble to understand Schubert's glorious piano music. Arthur Schnabel, probably the greatest Schubert interpreter of our time, applies calls Schubert sonatas "a simply of happiness." I would go farther and include Schubert's entire treasure house of piano compositions in this category. But to extract the happiness from this ample supply requires intense concentration, years of study, and intelligent approach to the composer's structural and textual style. . . . Yes, truly to understand Schubert takes pains!

Why then, haven't pianists taken the necessary care to bring Schubert's works to adequate fruition? First, I think it is because of the cheap, sentimental "opera-tica" fiction which has always surrounded Schubert's life. . . . Franz, the gay, insouciant young blade, perched his songs on the backs of café menus while he and his convivial cronies whoop it up in the Viennese tradition of wine, woman and song; therefore his music is inconsequential and obvious froth—Viennese whipped cream—not to be taken seriously. Generation-long dissemination of such silly nonsense has harmed our estimate of Schubert's piano creations. His brief life, on the contrary, was lived in an unrelieved atmosphere of tragedy, with despair, illness, hunger and disappointment forever stalking his steps.

Yet, strangely enough, his life completely lacked any shattering or significant external events. Even his love affairs scarcely rippled its surface. One year was like another from his poverty-stricken childhood to his poverty-bounded death thirty-one years later. Only the simple, sometimes questionable, pleasures of his bohemian life relieved the gnawing hunger, torturing physical pain, and bitter failures. For years he suffered from a virulent malady which took its spiritual toll as well as its physical wasting. He was forever faced by the haunting spectre of this disease, even during the brief periods when he was not actively tormented by it. His only savior was the fountain of his inspiration which apparently never ceased to flow, day or night. . . . If you will re-examine Schubert's "Doppelgänger" song you will begin to understand his life-long siege of terror.

No one has been able to write an absorbing large-scale life of Schubert because there is so little to write about. A biographer must have something to sink his teeth into! He cannot fill a book with such impendable as unintentional disease, chronic hunger, and the interminable defraudations of publishers. Nothing

is left for him but to concoct those gagging sundries of romance and those faltering gildings of imagined love affairs which have done inestimable harm to Schubert. . . .

Probably the best estimate of the composer is to be found in the "Schubert Reader," a hefty volume of one thousand pages compiled by Deutsch from original letters and documents from many sources. Excellently translated by Eric Blom, and copiously illustrated, it is invaluable for the study of Schubert and his times—but makes dull sustained reading. "Franz Schubert—Brief biographical pamphlet," James Francis Cooke's brief biographical pamphlet, "Franz Schubert," presents the facts of his life and the circumstances of some of his compositions entertainingly and without sentimentality. I recommend it warmly to all students, along with Dr. Cooke's little biographies of twenty-five other composers.

Schubert's Neglect

I am sure, too, that another reason for Schubert's neglect is not the one I have offered—that his large compositions are so meandering and uncoordinated technically and formally that they cannot be played "effectively" in public. That, I am sure, is just an alibi invented by the lazy pianists who will not take the trouble to study the great Schubert works. They excuse themselves and their superficial approach with the glib answer that they are "not able to play only pieces which have sure fire audience appeal."

Yet, even with such a low ideal they are unwise. Arthur Schnabel gives the lie to that worn-out contention. For fifty years he has played Schubert everywhere. His audiences drink in the immortal melodies, hang breathlessly onto every note, and beg for more of those "diffuse" sonatas. It is gratifying to hear others that a few other pianists (alas! too few) are beginning to risk an occasional Schubert Sonata, and are surprised by the warmth of the public's reception.

And what about that common accusation of excessive length? That, too, is a fiction. If a Schubert sonata is spun out five minutes longer than some musicians think necessary, the audiences don't seem to mind a bit; in fact they are oblivious to it. And why? Because the interpreter is recreating Schubert faithfully. That's all that is necessary.

Then, you ask, if Schnabel and a few others can play the Schubert sonatas "effectively," why can't most of the present day performers enter into the spirit of these pieces? Simply because, being essentially perfunctory, they cannot understand this supreme master of the melodic shape, fluid line, and bewitching curve. They do not know how to treat with such unaccustomed matter. Schubert's rich, round, three-dimensional patterns, effortlessly revolving and dissolving, his soft contours and subtle rhythms are destroyed by percussive and dynamic accentuation—which is the only approach that hammers know. Such treatment may be effective at times with Beethoven or Bach but not with Schubert. Strains and stresses immediately obliterate the heavenly radiance of the Schubertian phrase. Until these players "become as little children" and re-educate their physical and spiritual approach to piano playing and music making they will miss the Schubertian thrill. Until they learn how to produce plain, heart-warming melody, his long curving phrases will elude them.

I always recommend a good stiff course of Schubert—especially the sonatas—as one of the best ways to develop or improve a pianist's lyric style.

Most children should be "brought up" on Schubert, for he is preeminently the com-

poser for youth. With him, as with no other, they can roset for glowing smiling valleys, trip along brisk hill tops, and rest in green-bowered glades by laughing brooks. Let the youngsters enjoy their Schubert right from the early intermediate grade when they play the short waltzes and lieder (the more the merrier!) now available in many different "sets"; and they will want to dip into the delightful "Schubert Album for the Pianist" (Presser edition) which offers an almost perfect introduction to Schubert. Many simple, unadorned arrangements of Schubert's serious songs should also be studied like the two examples on the music page of this month's ETUDE, or several in the Presser Schubert volume. . . . See also the *Stars and Ave Maria*—(both arranged by Maier).

After the dances, the two Moments Musicaux in A-flat, Opus 94, Nos. 6 and 2 and the Impromptu, Opus 142, No. 2 in A-flat, and the Minuet in B Minor Opus 142, No. 78—all of these are in the Presser volume. From here on the sky's the limit! Try some of the longer harder Impromptus from both Opus 90 and 142, and then isolated movements from Opus 90 and 142. . . . And don't forget the shorter piano duets for two. The familiar *Marche Militaire* and other stirring marches make admirable recital pieces played in the original or on two pianos. The two volumes of song arrangements by Liszt are also invaluable and should not be neglected. . . . Finally, several entire sonatas should be studied such as Opus 29 in A Major and Opus 42 in A Minor. The longer and more profound sonatas like Opus 53 (D Major) and the two posthumous ones in B-flat and A Major should be the last to be tackled.

"The *Let Me Dream* song. (See Music Section) a "Moment Musical" in miniature, is an example of Schubert's familiar rich, rich (Continued on Page 41)



SCHUBERT IN THE ENVIRONS OF VIENNA

The great Austrian composer wrote many of his famous works while walking in the hills surrounding the Austrian capital.

AFTER the first performance of "La Mer," Debussy asked Erik Satie which movement he liked best. "The first, *From Dawn to Noon*," replied Satie, "particularly the place about quarter of eleven."

The "Musical Record" of February 1, 1890, has this description of the famous composer of "The School of Velocity": "Carl Czerny was a man of wicked, malicious mind, who could not endure little children, and therefore constantly wrote exercises for them."

Hans von Bülow had a large picture of a ballerina in his office in an opera theater. "You must lose a great admirer of her dancing," remarked a friend who came to see von Bülow. "Quite so," replied von Bülow, "She is the only member of the company who does not sing out of tune."

The world premiere of Tchaikovsky's famous B-flat Concerto took place in Boston on October 25, 1873. Hans von Bülow played the piano part and B. J. Lang conducted. One rubs his eyes in amazement reading the reviews of the performance. Dwight's "Journal of Music" commented as follows: "This extremely difficult, strange, wild, ultra-modern Russian Concerto is the composition of a young professor at the Conservatory of Moscow, a pupil of Rubinstein (indeed the work contained not a few suggestions of the master). We had the wild Cossack fire and imperious without stint, extremely brilliant and exciting, but could we ever learn to love such music?" The "Daily Evening Traveller" wrote: "The first of the movements, and the same remark would apply in the more general manner to the entire work, leaves a general impression of vagueness in the listener's mind. The Andantino, though lacking in color, is bizarre, and suggests at times Chopin, though wanting that the composer's depth, even in simplicity. On the whole the concerto is hardly destined we think to become classical, and requires fully Dr. von Bülow to insure it an enthusiastic reception."

The "Boston Evening Journal" contributed this estimate: "Tchaikovsky is unmistakably a disciple of the 'new school,' and his work is strongly tinged with the wildness and quaintness of the music of the North. Taken as a whole, the concerto appeared interesting chiefly as a novelty. It would not soon supplant the massive production of Beethoven, or even the fiery compositions of Liszt, Raff, and Rubinstein."



HANS VON BÜLOW CONDUCTING A CONCERT

Von Bülow, despite his fame as a piano virtuoso, was equally noted as the conductor of the great Meiningen Orchestra.

Etude Musical Miscellany

by Nicolas Slonimsky



NICOLAS SLONIMSKY AND HIS FAMILY

The author with his wife, Dorothy Allow, and his daughter, Electra, who is attending the Colorado College Summer School.

For two generations, who would sing the popular aria *Then I go to Maxim's* from Lohr's

"Merry Widow," and the little Paris restaurant on the Rue de la Paix became a center of tourist attraction. Thereby hangs a tale. When Lohr was in Paris, he went to have a meal at Maxim's, and to his horror discovered that his wallet was gone—lost or stolen. The waiter looked at him quizzically, while Lohr searched his pockets for money. Then the proprietor came in, and inquired what was the trouble. Lohr

explained that he was a musician on a visit, and that he had lost his wallet. Would the owner trust him with the money? The proprietor of Maxim's was music lover, and he told Lohr to consider the meal as complimentary. Lohr in his turn promised to write an aria in which Maxim's restaurant would be mentioned. He kept his promise. The publicity value of Lohr's song was well worth the free meal.

In the 1870's Wagner conducted at the Vienna Opera. His contract called for a fee of twenty thousand florins and hotel expenses. Wagner took along his little son Siegfried, who was just beginning to learn to read and write. One day he was left alone in the hotel room for a few minutes, and when Wagner returned, he found Siegfried busily engaged in tracing his name on the blue satin coverings of the furniture with a finger dipped in ink. The damage, estimated at eight hundred florins, was duly added to the hotel bill, and charged to the Vienna Opera. It was paid by the management of the opera, without objection.

The conductor Michael Costa, who was also a composer of sorts, sent to Rossini from London one of his orchestral scores and some Stilton cheese. Rossini's succinct comment was: "The cheese was wonderful."

In his children's opera, "L'Enfant et les Sortilèges," Ravel has a duo for a tomcat and a she-cat. The cats move *glissando*, and the manner of voice production is marked *nasal*. This was not the first cat piece. Antony Philip Heinrich, the Bohemian-American composer (1781-1861) published a piece in 1830 with this title: "The Four-Pawed Kitten Dance, a Musical jest, *Purportedly* with *Eclat* at the Cat-cafe Street assemblies," by Miss Catherine Grimalkin with *feline purr-oration*, dedicated to all *Mew-sal* Cat-logues. And then there was of course, Scarlatti's *Cat Fugue*.

We are all familiar with pictures of Beethoven walking in the fields absorbed in his thoughts, his hair unkempt, his hat in his hands. This impression is confirmed by the German painter, von Klobner, who wrote in "The Musical World" of London, in the issue of July 16, 1864: "In my walks about Meiningen, I met Beethoven more than once, and it was very interesting to note how at (Continued on Page 41)

by Alfred Lindsay Morgan

Such programs as these are plentiful. By counting them in with the serious musical broadcasts, readers are able to say that the radio is not quite as asphyxiated as it is often claimed to be. It is still lamenting the loss of that extraordinarily interesting and worthwhile CBS broadcast, *Invitation to a Beethoven Concert*, which began the high season of broadcasts to materialize in Mutual Broadcasting's *Music For A Half Hour*, which was on Sunday, May 15 (3:00 to 3:30 p.m.). Light opera and musical comedy selections were the main programs, each with two great musical programs, each with the WOR (Mutual's New York station) Orchestra, conducted by Emerson Buckley. As such broadcasts go, this one promises plenty of diversion. It's the only one you can listen to on the car, and not feel you've been cheated by poor orchestral balance. Metropolitan Opera tenor in the series in concert, pianist in the series in recital. The series is a pleasure, featuring Gershwin's "Rhapsody in Blue."

The big musical event of the year was the PBS concert of Verdi's *Aida* in the last two broadcasts of the winter season. The vocalists were the NBC Symphony Orchestra, soloists and chorus. The veteran conductor did a memorable job with the orchestra

A black and white portrait of Thor Johnson, a man with short, light-colored hair, wearing a dark suit jacket over a white shirt and a dark bow tie. He is looking directly at the camera with a slight smile. The background is a plain, light color.

THOR JOHNSON
Conductor, Cincinnati Symphony Orchestra

"The need for more creative writing and programming in originality in television has been a constant problem. To date, most video material has been adapted from other sources—radio, theater, film, and so on. Our aim is the creation of a dozen major features, half-hours and hours, and new material to freshen other current programs. Many of the new shows will be introduced during the next several months, many of them as replacements for commercial series taking summer vacations."

"Great talent does not die," he says, "but the usefulness in producing that talent has reached its edge."

It takes competition to stimulate and re-stimulate. Radio has the widest audience so it is logical that it would make every effort to keep itself as interesting as everything but music. We just do not get any programs of unusual musical programs. Try to get some publicity on prevailing serious musical programs. We have to have something that appeals to your land. When we first began our radio notes we could tell in advance the names of artists appearing on various programs for the month and often what music was to be performed. Later, we began to try to reminisce about musical events—many of them well worth calling to mind. There is something so final, so pleasantly annihilating about that radio broadcast, that the hall one has a few lingering memories as one files out of the building. But the radio knob turned leaves one face to face with familiar faces and familiar voices, often with the same congenial or painful sometimes makes for conversation about the program (so quickly dispersed) which helps to keep longer in mind.

Tomorrow's events are anticipated with keen pleasure, and for this reason one wishes radio played or at least publicized its *(Continued on Page 10)*

407

The Teacher's Round Table

Prolific Albéniz

Would you kindly advise me where one might locate the complete works of Albéniz?
—S. M. M., Illinois.

I could hardly advise you to try to secure the complete works of Albéniz, for during the earlier part of his life and mostly for commercial purposes he wrote several hundred pieces, many of them void of any personality, Spanish character, or any hint of the marvels that were to come later. There were a few exceptions, however, and you will find them listed below, next to his master work, "Iberia."

Poor Albéniz. He was an incorrigible "bohemian," traveling right and left in the hope of earning a few pesetas, francs, or shillings which he needed very much. Occasionally, when he ran short of money, he would sell the same piece in another country under a different name. (*Leyenda de Asturias*—elsewhere published as *Preludio de los Cantos de España*, *Also Cadiz*, *Sarta*, and others.) In this case the publishers were good-hearted and besides, what could be done to an impetuous musician?

Finally he landed in Paris. I remember him listening attentively to the new music presented at the concerts of the Société Nationale de Musique. He was short and rather stocky, with the same flabbiness so characteristic of Debussy. It was then, that having perfected his technique of composition, he wrote the admirable suite, "Iberia," which made him famous.

Here is a selected list representative of his talent at his best:

"Iberia," twelve pieces, four volumes (very difficult) and sometimes tremendous. The most approachable ones are *Evocación*, *El Puerto*, *Almería*, *El Albaicín*, and *Triana*.

Among the earlier pieces suitable for teaching are:

Leyenda de Asturias; *Granada*; *Sevilla*; *Córdoba*; *Malaga*; and in *Suite España*, *Tangos in D major* and in *A minor*, *Cádiz*; and *Seguidillas*.

Also notable are *Naxos*; *La Vega*; and the *Rapadeo Español*, orchestrated by Georges Enesco. I doubt whether the latter is obtainable except in manuscript. All the other numbers can be purchased through the publishers of ETUDE.

Methods

How should one practice at the piano? With only finger energy coming from the knuckles, or with a rotating forearm and wrist? I've been studying with different teachers and each one teaches a different method. One put me on the so-called rotation exercises. Another one had me put a penny on the back of my hand and keep my wrist quiet. Most methods seem artificial. I wish to keep on studying, and I seek your advice.

—C. C. T., Texas.

I believe that the teachers under whom you studied did their level best to help you and tried to devise a technical diet which might overcome whatever troubles you had. However, some

Conducted by

Maurice Dumesnil, Mus. Doc.

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

of them might have made the mistake of calling a method by a certain name, and it is in this way that unwarranted legends are created. So it happened with the famous Leschetizky, who never had a method and jokingly remarked that "If I do have a method, it consists chiefly of . . . having none." I remember one of his disciples, an English girl who met in Paris during my student years at the Conservatoire. We played for each other and all she found to tell me was "Too bad you haven't got this" while she grappled with an orange and her fingers went through all kinds of musical argument and I not only laughed but broke into a bit of familiar irony that made her dismiss my case as entirely hopeless. Later on she returned to her native Wales, set up a studio, and sure enough, advertised herself as teaching the "Leschetizky Method." She simply had misunderstood the master's principles. This case is not isolated. Poor, great Leschetizky! How he would have suffered had he known the way in which his ideas were sometimes represented by well-meaning but over-zealous followers.

A similar instance occurred with Tobias Matthay. Isidor Philipp recounts that while visiting him at his country home near London, the eminent pedagogue laughed at the exaggerations with which his theories are sometimes brought before the public. He, too, constantly claimed that he had no particular system; that he only carried out what seemed to him logical and profitable for an all-around piano study.

Years ago when I was in Isidor Philipp's class he emphasized—he still does—that adopting and carrying any "one system" to the extreme is invariably harmful. He insists that tuition must be individual, that no two pupils are alike, that a teacher must observe carefully the physical aptitudes of each student, the shape of his fingers, the size of his hand, before

selecting the type of work which will be appropriate. This is wisdom itself. The best physician is one who writes his own prescription for each patient instead of telling him to go to the drug store and buy patent medicines. Unfortunately, however, it happens that some young teachers read books and books to learn they fail to assimilate their contents. They misunderstand the author's purpose and fail to grasp the idea in mind. Then they teach motions instead of music and sometimes their lessons go through ridiculous gesticulations that make them squirm like javanese dancers in a gale, or resemble the puppets in a side show. Of course, real artistry goes overboard.

In conclusion, there should be no special way of practicing at the piano. Everything is good when done in the right way and at the right place. We should prepare studies for every phase and, knowing what an easy difficult art, should use the well that any and every approach will be of use at some time. And if a question comes up regarding which "method" to use, let the teacher use the best answer provided by Isidor Philipp himself when he simply says: "I have no method. There is no 'Philipp Method.' I just . . . each piano!"

Scale Practice

My daughter eight years old has been taking scales for six months and her teacher had her begin the study of scales about one month ago. A friend of mine told me that she too would appreciate your opinion in this matter, and I thank you very much in advance for any advice you will give me.

—(Mrs.) J. S., Montreal.

Your little daughter's teacher is absolutely right and I heartily approve of her method. Scales should be given as early as possible and not only on one or two octaves but on four octaves or even more. Too many teachers hesitate so long before beginning the study of scales and it is a serious mistake, for any pupil who has mastered the passing of the thumb on the first octave will have no trouble in repeating the same process on all the others.

Why is it so desirable to start at an early age? Surely because the joints and the muscles are then very flexible, very pliable, very receptive. Therefore it is the right time to begin drilling them in this favorable condition. Think of the ballet dancers, of the acrobats in the circus. I was told once that their work starts at the age of three and precisely for the reasons mentioned above. When an adult takes up piano study—many of them do so and it is gratifying to know that their number is increasing—he can

expect to be somewhat handicapped by a lack of flexibility in the arms and fingers which have long been definitely "set." Not so for young children, when it is just the opposite!

The above remarks apply also to the study of arpeggios. Here the passage of the thumb is more extended, of course, but the principle is the same and requires an identical suppleness, litheness, and force.

With careful practice, during which the position of the elbows must be constantly watched, progress should be steady and smoothness developed in minimum time.

Preocious Thundermaster

An amusing note comes from Mildred Southall of Los Angeles, whose pre-kindergarten work was conspicuous at the MENC national meeting last year: "A few days ago we were in a Raindrop project, age level three and a half. A very large 'three' shouted: 'I don't want to be a raindrop. I want to be all the thunder in the world!' How would you have handled that one in a group?" Well, I'd let Little Jupiter go to it and see what he means by that. I hope he doesn't jump on the piano or pound the life out of it with his fists. Later on, he ought to become a first class bugler, and who knows, perhaps a great conductor. My . . . just think what he could do with the "William Tell" overture!

Of Fingering, and Shoes

In the edition I have of Liszt's *Ricordanza* ("Transcendental Etude") there occurs a fingering which the following fingering is given:



The editor claims that this fingering will bring out the phrasing and make room for the chords in the left hand. Do you agree?

—L. J., New York

Yes, I feel inclined to agree with the editor, but this is one of those cases where experimentation with the fingers is advisable and where the selection must be made according to the size and shape of individual hands.

In the above example it goes without saying that the right wrist must be held high, with the fingers playing inside the keyboard and not the life. When the key is struck, the finger above the second, it ought to be extended, and a rotation of the hand should accompany the motion in order to insure a good landing of the finger. But other fingerings are possible, also, and the hand high:

5-4 (1) 3 2 1-4 (2) 3/2/5
5-4 (1) 3 2-1-4 (3) 2/5/5
5-4 3 2 1-(glide) 1 (4) 2/5/5

That makes a total of seven fingerings, all slightly different. And now, suppose you are in need of new footwear, you go to a shoe store and try seven pairs of shoes. But the clerk says, "These matters little for the good of our store!" There surely will be a time when you'll start to ask, "What are these shoes for?" Of course you will buy it. Well, do do with the fingerings, and after selecting a comfortable one, stick to it by all means.



THE LEIPZIG CONSERVATORY
Original building opened April 3, 1843.



ONE OF THE GREAT ORCHESTRAS OF HISTORY
The world-famous two hundred and sixty-year-old Gewandhaus Orchestra under the distinguished Arthur Nikisch. The orchestra was formed in 1743, when Bach was Cantor of the Thomasschule. The "new" auditorium was built in 1885.



FELIX MENDELSSOHN
Vermet's famous oil portrait of 1831.

Musical Leipzig of Yesterday

Highlights on the Origins of the
Famous Musical Center One Hundred Years Ago

by Virginia O. Behrs

who was impressed by the promising young man. Mendelssohn's engagement was received with tremendous popular favor in Leipzig. On a concert program his "public" insisted upon including Beethoven's chorus from "Fidelio." Whether a *Leopoldine* Han young fiancé improvise on the theme, a form of impromptu composition exceedingly popular in that day. The wedding took place on March 28, 1837.

Schumann was at this time in the midst of his turbulent courtship. After knowing Clara Wieck since her childhood, he eventually came to realize that she had grown up and that his feeling for her was more than a child's love. But with Wieck's flat refusal even to let him see his daughter, the distraught young man felt that he would lose his mind. He used to pray nightly that one more night would pass without losing his reason. For he could not even be certain that her love had not cooled, until the joyous occasion when she played at a recital which he attended his Sonata in E-flat minor, explaining later that it was "my only chance of showing you my inmost heart." Finally Schumann took the case to the courts, where the irate father declared that he was a drunkard and unable to support a wife. Schumann's friends rose to clear him of this slanderous charge, but in the meantime he wrote, "I hardly think I shall live to hear the Court's decision in our case . . . my grief is frantic." He was finally vindicated and married Clara on August 1, 1840.

When Ferdinand Hiller visited his friend Mendelssohn in Leipzig the preceding winter he wrote that Schumann was practically a recluse, scarcely ever leaving his room, which was a sharp contrast to the glibly social and popular wife. Even after his marriage Schumann had a reticence which was offensive to many, though he loved people and was a devoted friend. Often he would sit without speaking in the midst of a lively group. He once entered a friend's house whistling quietly, nodded to his friend, went to the piano, played a few chords and modulations, nodded again, and went out without speaking. He said of himself in despair: "People do not listen to his music to understand me, and no wonder! I meet

affectionate advances with icy reserve and often would and repeat those who wish to help me. . . . It is not that I fail to appreciate the very smallest attention: . . . It is a fatal something in my words and manner which belie me." When Wagner met Schumann in Dresden later he declared in disgust, "When I came to see Schumann . . . he remained as good as dumb for nearly an hour. Now, one cannot go on talking quite alone. An impossible man!" The one subject upon which Schumann was always voluble was a defense of Mendelssohn's music, of which he could speak only in superlatives. Mendelssohn did not, however, have any great admiration for Schumann's works.

At this time it was Madame Schumann who reigned musically, rather than her shy, retiring husband, whose genius was for some time unrecognized. After one of her piano concerts in the palace of a German Prince, the Prince, having heard that Schumann was musical, asked, "And what instrument do you play?" Schumann, infuriated, left the palace. His wife was one of the greatest champions of his music. She appeared on the Gewandhaus concert programs and was a popular performer at musical "evenings," often playing duets with Mendelssohn or visiting pianists.

A Festival Year

Another member of their circle was Ferdinand David, the violinist and composer who had come to Leipzig on occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival of 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used in the request of his friend

(Continued from Page 400)

Copyright may be assigned or mortgaged by an instrument in writing signed by the proprietor of the copyright, or may be bequeathed by will. Every assignment of copyright should be recorded in the Copyright Office within three calendar months after its execution in the United States. Partial rights, such as motion picture, radio, or television rights may be disposed of separately, under license agreements, and the Copyright Office will record such documents.

Copyright is personal property, and, upon the death of the owner, descends to his personal representatives following the laws of succession of the State of the owner's residence at the time of his death. If he makes a will, he may dispose of his copyrights as of any other property. If there is no will, then the copyrights are the subject of administration, like other personal property, and the widow or children, or both, will get them.

One circumstance may, and frequently does, occur which will prevent the composer or his family from enjoying these "second fruits." If the author was employed for hire to write or compose the work, then the right to renew goes to the "proprietor"; that is, to the person who hired the composer to write the work, or the assignee of such person. In the case of "composite works," the proprietor may likewise take out the renewal in his own name.

The question of the author's ability to sign away his renewal rights "in futuro", that is, long before the time comes for their exercise, had been a matter of

Building I

(Continued from Page 401)

Tradition Plays a Part

A final step in the acquiring of musicianship is a recognition of tradition. In Vienna, I remember, we were quite steeped in the direct heritage of that

A final step in the acquiring of musicianship is a recognition of tradition. In Vienna, I remember, we were quite steeped in the direct heritage of that city's glorious musical tradition—the direct, continued influence of Mozart, Haydn, Beethoven, Brahms; not to mention a host of lesser luminaries who had lived and worked there, communicating their musical essence, as a living thing, to those who knew them or came after them. In my day, Brahms was the greatest influence. I often saw him at the Conservatory, and the very feeling that *here was Brahms* gave a very special atmosphere to our work. Certainly, today

students cannot work under the direct tradition of Brahms—many cannot work directly under any great tradition. Yet for all, there is the tradition of great music itself. On my first visit to America I was asked what I thought of her music and I replied, sincerely, that it was

The future of copyright is pregnant with possibilities. Already, stirrings are felt as to possible applications of the royalty system in the payment of performing artists. The laborer is worthy of his hire, and the laborer here is the performing artist. It is the basis of the contention advanced that the performing artist, who contributes to the entertainment, who fills which the public is willing to pay for, literally, should receive a fair portion of the share in that payment. Whether this can be worked out so that the structure of copyright will not become top-heavy with superimposed rendition rights is still a question. But it is one that has growing commercial importance of such a nature that the insistence of the artists will require us, sooner or later, to answer.

(Continued from Page 403)

The barge is on the Potomac River at the site of the gateway to the shrine of Abraham Lincoln. The barge faces the lighted marble columns that surround the figure of this great American martyr. Directly across the river from where the audience is sitting is the home of Robert E. Lee. Last summer Howard Mitchell was Musical Director of the Watergate Concerts and conducted eleven of the twelve concerts in the series.

Thirty-four years ago a "Masque and Pageant" was presented on Art Hill in the beautiful Forest Park, celebrating the sesquicentennial of the City of St. Louis. The star-lit presentation was successful and during the moments of that night when gentle breezes and lilting melodies waited across the natural beauty of one of the world's most charming settings, an idea which through imagination, perseverance and determination of its creators grew into what today is the renowned St. Louis Municipal Opera, where the greatest names of the stage have created a world of enchantment under the stars for 12,000 persons nightly.

The secret lies in the pride which Louisians share in the success of the municipal opera. "Our Opera," they call it. *And they are all St. Louis—all the people in the community.* For here is civic enterprise, in the enjoyment of which all these people share.

Here is their meeting place on summer evenings—a place of exciting charm where men and women and children too, can lose themselves in the imaginary world across the footlights. Here come people from all walks of life, to sit together under the stars and enjoy beauty.

Municipal Opera has thrilled 17,900 persons in twenty-nine years at 2,076 performances of 319 separate operas, comic and light operas, and musical plays. Ten notable world premieres and eight American premieres have been presented. Attendance total for the year period includes 3,644,724 spectators who occupied 15,000 seats at the opera night without charge to the public on a first-come, first-served basis. A total of 704,271 underprivileged persons have attended Municipal Opera both as guests of the management and through con-

(Continued on Page 450)

—EDITOR'S NOTE

A Conference with

Distinguished American Conductor
Conductor, ABC's Carnegie Hall Hour

tance and emphasis provided but little that could please the Tired Business Man. Hence, our variety of operetta developed along the lines of faster pacing, the introduction of jokes, situations, and so forth, that would be amusing in their own right, without reference to familiar points of national background or habits. Take, for example, the immensely popular "Blossom Time." As a story about Franz Schubert, it is a little lacking in the direction, at least, of the peren-

...nial German and Austrian favorite, "S Dreimaederl-Haus" which also shared with Schubert. As plays, however, the two are entirely different! The German version builds directly upon *everybody's* knowledge of Schubert—his life, his times, his melodies; it even brings in the singer Gritsi, whose name and rank are known to *everyone*. In America, all this had to be changed. Schubert was by no means a familiar figure at the time "Blossom Time" first appeared. Gritsi was unknown; many of the original jokes and situations were pointless. And so a new "American version" had to be built, based on comedy that Americans could understand. Also, many of the melodies were rhythmically altered. Pretty much the same thing happened with the Americanization of Franz Lehár's "Endlich Allicin," which as "Alone at Last"

DR. FRANK BLACK

American *opérette* is a descendant of the European *opérette*. Like most of us Americans, however, it shows marked deviations from the ancestral type. The typical American *opérette* (and the best example, perhaps, is Strauss' "Die Fledermaus"), stood as a highly individual-dramatic presentation of traits, people, and happenings, all of which were closely familiar to the life and habits of the people who came to see them. There was a rather fixed (though by no means unchangeable) line of feeling which ran through the work, and toward a broad comedy end. And, depending upon familiar type or situation, as well as upon this fixed line of attitude, the performances could amble along at a leisurely pace. This, in general, was the over-all picture of the classic European *opérette*, and it offered a rich field to performers. Musicians of the stamp of Richard Tauber built a full career in *opérette*, while some of the lesser talents of the "variety" stage were unable to

In America, the operetta developed somewhat differently. American operetta took over, not the principle of the European variety, but the actual book and scores—and immediately it was found that the leisurely pace and the continental points of im-

Whatver its source, American *opereetta* is enormously well liked, and there is a tremendous audience for it. Almost every American city maintains its own season of light opera, and all are successful. People cannot hear enough of works like "Show Boat," "Blood and Wine," "The Student Prince." This means, of course, that there are career opportunities in *opereetta*. Here again, we must make a distinction between the American and the European variety. In Europe, as I have just said, a fine musician with a fine voice could make a successful career in *opereetta* just *opereetta* and nothing else. In America, however, it is hardly a field in itself. I should hardly consider an earnest young beginner to say to himself, "I'm going in for *opereetta*." I'm going to stay in *opereetta* when I get through with *opereetta*. I'm going to re-

JULY, 1949

Peycke

Widely Known Composer, Pianist, and Disease

—EDITOR'S NOTE.

FRIEDA PEYCKE

413

"Sing, Boys, Sing!"

by Haydn Morgan



HAYDN MORGAN

Mr. Haydn Morgan is the head of the Department of Music at Michigan State Normal College, Ypsilanti, Michigan. His training includes Bachelor and Master Degrees from New York University and his musical career includes experience as Supervisor of Public School Music, Findlay, Ohio; Grand Rapids, Michigan; and Newton, Massachusetts.

Mr. Morgan has served as a member of the faculty of the New England Conservatory of Music and as visiting instructor at Boston University, University of Southern California, and Harvard University.

—EDITOR'S NOTE.

THE following commentary upon "Sing, Boys, Sing!" is directed to the subject of the singing of adolescent boys. This is a period when group singing, if directed by an inspirational teacher who stimulates cooperative participation, can propagate worthy qualities of social development, emotional expression, and vocal accomplishment, with noable results.

It is logical to support the thought that the boy should use his singing voice during the adolescent period, but it is essential that great care be exercised in protecting and preserving the voice and vocal interest through singing a variety of songs with correct habits and expressive interpretation. No area in the vocal field provides more interest and stimulates a greater challenge, nor is there an area which for the teacher requires more methodical preparation, gifted teaching skill, shrewd tact, human understanding, and alert imaginative guidance. Intensive research and actual experience with many adolescent voices will disclose that, although it is a challenging responsibility in knowing how to care for this voice, it requires merely correct understanding and good common sense; a task which no teacher should be fearful or reluctant to assume. The dividends of satisfaction are large.

Pre-Adolescent Training

The only effective method of teaching children to sing, prior to the changing voice period, is the exclusive use of the light, clear, and free head tone. There is so much loud and heavy singing permitted children of grade school age! Contrary to this much too common practice, young boys and girls should always be directed to sing with this light, clear, free head tone,

assuming an erect but comfortable posture, and with an alert mind, so that the singing will be buoyant, developing right and proper singing habits. The safe range of songs to be used is from B below Middle C to G or G-sharp above the treble staff, and at this time should wisely direct the frequent use of tones in the upper range, and less often those of the lower part of the voice range. Teachers of grade school children have a grave responsibility in establishing such habits and should be most insistent in carrying out these vocal ideals. This applies to the singing of all children,

upper part and Group Two the lower; on the next song B, assign the lower part to Group One and the upper to Group Two. (Please note that the terms "upper" and "lower" are used rather than "soprano" and "alto"). Similar assignments should be made with three part songs. Many voices have been virtually ruined by a teacher's poor judgment in voice-part assignments. Some children have a strong harmonic sense and are capable of singing the second part with assurance and success, often carrying it alone. Too many teachers take advantage of this talent and consistently assign that child or children to the second part in all songs. The child, complimented by this recognition and anxious to prove this trust, immediately and with vigorous enthusiasm lustily sings with heavy, strong, and forced quality of tone. This abuse, and the lack of singing the light head tones in the upper range, soon causes the tone quality to become strident, the pitch or intonation insecure, and the voice to lose the natural blending quality. Usually the voice is ruined, not temporarily, but permanently. The vast number of people who are responsible for early vocal training should be cognizant of this serious problem. This group includes elementary school



BAND BOYS AT THE UNIVERSITY OF MICHIGAN
In a little "barber shop" singing.

whether in the home, school, church, or elsewhere.

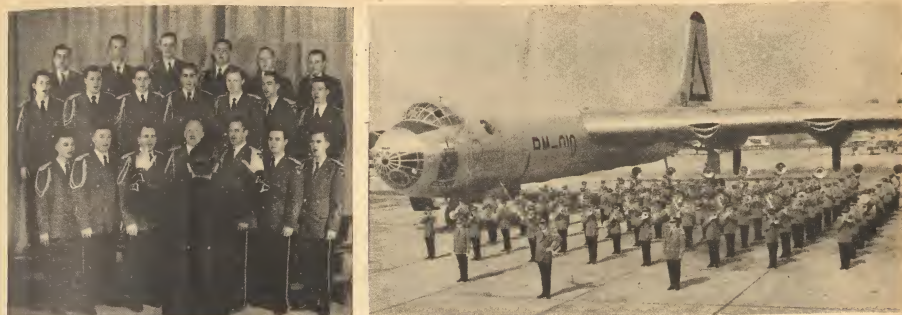
Because the early training is so extremely vital and has such a decided influence upon adolescent vocal practices, mention should be made of part assignments in two and three-part songs. In the grade school, when the chronological and mental age are constant, both boys and girls are sopranos, and the entire comfortable vocal range should be used. Under no normal circumstances should a child be assigned to the lower part for all songs, but assigned alternately; that is, on song A, Group One be assigned the

music teachers, grade school teachers, parents, recreation directors, scout leaders, church choir directors, Sunday school teachers, directors of boys' choirs, and others.

Adolescence is the period in the life of a boy when he experiences notable physical, mental, and emotional changes. The first striking change to be noticed by the vocal teacher is in the speaking voice. This is due to the enlargement of the larynx and lengthening of the vocal chords, thus causing a lowering of the pitch and deepening of the quality of tone. If extreme care has been taken in vocal training throughout the grades, as outlined above, both the speaking and singing voice should function naturally and smoothly during the entire adolescent period. If a relaxed and natural vocal production is established, very little difficulty in either the speaking or singing voice will be experienced. What takes place during the changing period? Physical changes of the vocal apparatus cause the boy to lose (Continued on Page 448)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli



U. S. Air Force Photo, Washington, D. C.

"SINGING SERGEANTS" OF THE USAF BAND
Members of the Glee Club.

THE UNITED STATES AIR FORCE BAND
Pictured with a B-36.

U. S. Air Force Photo, Washington, D. C.

We are happy to present the following story of the development of one of America's finest military bands. Although this organization is the youngest of the Service Bands it has, in the brief period of its existence, become known as one of the most versatile and artistic organizations of our Armed Services. Through the medium of its numerous performances, radio broadcasts and tours, the United States Air Force Band is certain to contribute much to the development of our future Armed Service bands.

—EDITOR'S NOTE.

The United States Air Force Band

by Lieutenant Commander Alfred Zealley

Formerly of the British Navy

IT is not surprising to learn that the finest and greatest air force in the world can boast of a band that has no superiors. According to outstanding musical critics, the United States Air Force Band at Bolling Air Force Base, Washington, D. C., can justly claim such a distinction. The writer well remembers its wonderful wartime band, made up of the cream of symphony professional men, when it played in Toronto, Canada, in the summer of 1944, prior to proceeding overseas. At the time the writer was director of music at The Royal Canadian Naval School of Music in Toronto, and had the pleasure of meeting Captain Howard, leader of this famous band. That afternoon concert can never be forgotten; such artistry by a military band was something to astonish Canadians and even today it is often referred to as the finest concert band ever to visit Canada. But, of course, it was a wartime band, and professional men who were liable for draft into the services at that time readily enlisted in any of the staff bands that had vacancies. Hence, we were not surprised that such a band should create a furore in musical Europe, where the cream of military bands have been in existence for more than a century.

In 1945, the war ended and this great air force unit was disbanded. The majority of the musicians drifted back to various orchestras throughout the country, but their leader, Captain Howard, was not to be forgotten man. He had proved his outstanding qualifications as a musical director and the Air Force Headquarters Command was not going to lose him if it could be avoided, so in 1946 he was permitted to transfer to the permanent force with the rank of Major and to establish a band on a permanent basis—a task which he has accomplished most successfully.

Such an achievement as that of Colonel Howard should be an inspiration to all music students. As a matter of fact, the Colonel is keenly inter-

ested in the high school bands and orchestras of America and believes that a musical education has a greater influence on the lives of young people than any other type of cultural development. Before entering the Service in 1943, he had already had a background of twenty years' experience in the field of music education; and under his direction, thousands of young people have learned to love and appreciate music, and have chosen musical careers which have brought them success and happiness.

Recruiting for the present Air Force Band was actually begun in October, 1945. Colonel Howard was still on leave of absence from Pennsylvania State College, where previous to the war he was director of orchestra, band, and chorus. He could very easily have done what practically everyone else did—call it a day and attribute what happened in the past to something that only a war could produce. The fact that only five men of the hundred-piece wartime band were willing to re-enlist in this new permanent air force band was not very encouraging, to say the least, but Colonel Howard felt that the betterment of music in the Services was not only imperative but was also in the realm of possibility. So he set out on his superhuman task—that of building a musical organization which would compare favorably with the other senior service bands in Washington, all of which had been in existence for many years and enjoyed a national reputation. Thus it will readily be seen that this new organization had to measure up to a high standard of musicianship or suffer the humiliation of severe criticism. In the early part of 1946, applications were being received from musicians in all parts of the country, and finally, auditions commenced, with the result that today one will find many well-known musicians from leading orchestras serving in the ranks of this fine band which now represents the United States Air Force. The versatility of this present Air Force Band can best be gathered from

these figures: The band can resolve itself into a one hundred piece marching band, a ninety piece symphonic orchestra, a thirty-five voice glee club, five dance units, and several chamber music groups. Here we have a band that can supply music for all occasions and that is worthy of taking its place with the best bands of America.

In addition to its Concert and Marching Bands the Air Force maintains a school of music where some hundred musicians are being trained to fill vacancies in the fifty-five smaller bands of the Air Force in the interior and overseas. All of this work comes under the direction of Colonel (Continued on Page 450)



U. S. Air Force Photo, Washington, D. C.

LT. COL. GEORGE S. HOWARD
Conductor, The USAF Band.

BAND and ORCHESTRA

Edited by William D. Revelli

JULY, 1949

ETUDE

Q. 1. Please tell me about stage manners for children six to twelve years old, as to approaching and leaving the piano at a class recital. Should they now (or curly) either or both when they come on and leave the stage?

A. In a trio or duet, what should be the order in approaching and leaving the stage?

Q. 3. Will you give me some suggestions about class recitals in the teacher's home?

A. What plan, method, or books do you recommend for an eight-year-old girl who is to begin piano study, but who cannot seem to carry a tune? Although she has sung with other children in both school and church?

—D. A. R.

A. There are no set rules, but I myself like to see the child walk, naturally to the piano chair, turn to the audience, and nod or smile before sitting down. After playing he should turn again toward the audience as they applaud, and either whisper "Thank you" as he nods his head or bows or if it is a girl, curly — if the teacher or the girl herself prefers this. The details are merely a matter of taste, but certainly all children should perform in public school, as a minimum, learn to face the audience and smile before playing; then turn toward them again for a moment. "Thank you" is a formal bow, and a nod or a more formal bow, and leaving the stage. Boys have to make elaborate bows, and can not in favor of complete recitals, do things that seem to them to be silly; but they too must learn at least a modicum of the social graces, and if they are told that all public recitals are these things, they will usually cooperate — especially if the teacher knows how to tell them with a smile instead of a grimy "You must."

2. It depends on the sort of trio it is. If one of the three is a woman or girl, she always comes out first, and at the close of the performance she should aside so that she may leave the stage ahead of them. If there are three women or three men, and if one of the instruments (such as the cello) requires special adjusting of position, or if one or more must use a music stand, then these players come out first and the pianist follows. If one of the performers is either a duet or a trio is more important than the others, then that person usually comes out first and leaves first. But if a man and a woman are to perform together, even if the man is the soloist, the woman comes out first, and at the end the man stands aside so that she may precede him as they leave the stage. However, if a woman plays an accompaniment for a man, she does not rise and bow unless he nods to her or takes her hand for a joint bow.

3. I greatly approve of frequent class recitals in the teacher's own home or studio, and I believe that the same rules of courtesy should prevail here as at the larger public performance. I believe that all children should be taught good table manners in their own homes, even though no "company" may be present. One of the things that I am most grateful to my own mother is that she taught her children to be courteous to older people whether "at home or abroad," and why? I went to college although I was raw and inexperienced in all sorts of ways. I had as good table manners as anyone. And just as true courtesy begins at home, so good stage

Questions and Answers

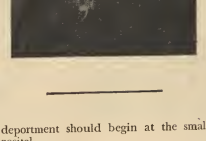
Conducted by

Karl W. Gehrken, Mus.Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

Assisted by
Professor Robert A. Melcher
Oberlin College



It so don't buy such pieces any more, but if some one has a piece they especially want to hear, he will play it for them. There is such a demand for popular music now that we wonder if he ought not to play more of it instead of sticking to classical music all the time. Will you advise us?

—Mrs. D. H. F.

repetition should begin at the small recital.

1. I suggest that you use one of the many "first grade" books now available that have guides accompanying even the very simplest pieces, and that you teach your pupil, from the very beginning, to sing as well as to play.

More Advice for a Talented Boy

Q. About a year ago I wrote you concerning our son, who was at that time fourteen years old and doing very well with his music. He is now a year older, and has grown so rapidly that he is six feet tall, but his weight is in good proportion to his height. Following your advice we got him a new piano, put him in charge of a man teacher, and did not push the training. Although he does very well with it in his school band. His teacher tells us that our son has a real musical career ahead of him if he wants it, and we feel that by this time he ought to know, playing the first movement of the Saint-Saëns Concerto in G Minor, with his teacher playing the orchestra part on the organ. Our son thinks he would like to take some organ lessons, but his piano teacher advises against it, and wonders what you think. The boy does well in school and has been on the honor roll five times this year. A few weeks ago his piano teacher took him to Pittsburgh to hear a concert which included the concerto that he himself is working on, and we think that was a fine experience for him.

We should like any further advice that you may have to offer, and I think it especially to know what you think of a high school boy attending a conservatory. We are thinking soon to a town where there is a music school at the high school, with lessons after regular school hours. I should like to know whether you think we ought to insist on our boy playing popular music. He isn't interested in

should decide to work in an entirely different field, don't be heart-broken, and don't feel either that you have wasted your money. Music enriches life, and by giving your son this fine musical training you are providing a richer finer life for him—whether he becomes a professional musician or an amateur one.

2. I am glad you were able to get the new piano, and I feel certain that the satisfaction that all of you are deriving from it will more than repay you for whatever sacrifice you and your husband have had to make in order to buy it.

4. My suggestion is that K postpone organ lessons for a few years—perhaps until after his graduation from high school.

5. You are fortunate to have so fine a man-teacher available. An adolescent boy needs the guidance of men as well as of women, and usually he has too many women teachers. The fact that this teacher took his pupil to a concert where the boy's own piece was to be played puts the teacher very high in my regard. I wish more teachers—both men and women—would take this sort of intelligent interest in their pupils. (I wish also that there were more teachers!) Along this same line I advise you to begin as soon as possible to purchase phonograph recordings of fine compositions, so that while your son is learning to play, he can hear certain compositions which have a chance to hear it performed by a great artist.

6. As for popular music, I think your son is being very wise about it. I urge you not to require him to play it if he doesn't want to.

7. I like the idea of having a music school included as a part of the high school, if fine teachers are available. It might be a great advantage to the student because of the closer correlation between music study and academic subjects. On the other hand, it would be too bad if your son had to stop his work with a teacher under whom he seems to be doing so well. (Talented children often cause difficult problems to arise.)

Is There a Book About Piano Teaching?

Q. I used to be a student of yours in the School Music department at Oberlin, but now I find myself in a piano in Nevada. I am married and have three lovely children, but I have been asked to take some piano pupils. I should like to do the teaching as well as possible. Have you any suggestions as to a book that compares the various methods—Mrs. A. R. B.

A. I am sorry to have to tell you that so far as I know there is no book of the sort you ask about. There are plenty of books about piano teaching, of course, but the ones I have seen are all either connected with some particular system or series of pupils' books, or else they represent merely the author's own ideas and methods. What you are evidently looking for is a book of comparative music as a guide for a teacher, and I would feel that it is wise for a teacher to write such a book, and I doubt if it ever gets written. Probably your best bet will be to go through all the *Etudes* of the past few years, reading not only the prefaces on piano teaching, but also the answers to questions that have been written by the heads of the different departments.

2. I think it is still a little early for your boy to decide definitely to devote his life to music. By all means continue to give him the chance to study it intensively, as you have been doing. But if, when he is a few years older, he

They Called Him "Skid Row Tchaikovsky"

A Symphony of Healing

by Ray Freedman

ON a sticky June night several years ago a human devil from a teeming midwest city's Skid Row was admitted to the violent mental ward of the Wayne County General Hospital in Detroit, a pronounced alcoholic.

A chronic "Wino," or canned heat addict, he met his nemesis when he mixed a quart of canned heat and wine "nitro" with a pint of rubbing alcohol and a box of aspirin, and swallowed the foul contents. Hours later they carried him away a raving, delirious madman and locked him securely in a padded cell at the Wayne County General Hospital to undergo treatment.

For months the small Skid Row habitué squatted behind bars fighting a battle of alcoholic madness. Until the sudden dawn of awakening. Then began the long, drawn-out battle against liquor, cheap liquor . . . the dregs of Skid Row. A bum, an alcoholic from the age of fifteen (when he left his overcrowded home to cast his lot with other homeless lost souls), a petty thief, an anti-social, foul-mouthed, fighting bit of humanity, as he had been in the past, he wanted now only to redeem the lost years.

He would not rest, listening intently to the luring strains of music, as it poured forth from a radio loud speaker just outside his barred cell in the hospital. There was always music in his soul. Even in his sudden moments, music poured forth from the back of his mind, crying for release. He begged for a pencil and paper. Nurses were reluctant, but the doctor assigned to his case ordered that he be given both, for there was a glimmer of hope for him.

A Common Ground

He had always worshipped the composer Tchaikovsky. Not particularly for his great music, but because of the tragic story behind the composer and his known

A few years ago our country was greatly excited about the news of the piano performances of Maestro X at the Wayne County General Hospital and Infirmary at Dearborn, Michigan. Your Editor was present at this performance. He made clear that his improvement since taking music lessons had been extraordinary. The pianist had formerly been a reader of *ETUDE*. His mother introduced the writer as Editor of *ETUDE*. After about a minute, the patient's face lighted up with keen delight and he muttered "ETUDE." His mother, with tears in her voice, said that only a few months before, he was incapable of saying any words.

—EDITOR'S NOTE.

weaknesses . . . the same kind of shortcomings that bordered on his own, the same emotional instability.

He began to write, write, and write, for hours on end. His doctors became interested. Dr. Ira Altshuler, head of the group and musical therapy departments at the Wayne County General Hospital, became acquainted with the little Skid Row patient and talked with him for many hours. When he discovered the patient's avid interest in Tchaikovsky, he knew he had found an bridge that might let him find the true soul of his patient. The nineteenth century Rus-

members of the Music Teachers National Association, then in convention at Detroit.

It was extremely difficult for him to collect his thoughts and to utter simple words. But Dr. Altshuler made clear that his improvement since taking music lessons had been extraordinary. The pianist had formerly been a reader of *ETUDE*. His mother introduced the writer as Editor of *ETUDE*. After about a minute, the patient's face lighted up with keen delight and he muttered "ETUDE." His mother, with tears in her voice, said that only a few months before, he was incapable of saying any words.

—EDITOR'S NOTE.

sian composer, he discovered after a fashion, was the little patient's standard of comparison for everything in life—musical or otherwise. Things were like or unlike Tchaikovsky. He had a theme written much in the style of Tchaikovsky and it represented to him at least his mixed emotions toward his mother.

It kept coming back, Dr. Altshuler explained, as the patient hummed or tinkered at a piano in the ward. Thus the man who is inhibited through fear, shame, or pride, and tries to cover his emotions, reveals his real thoughts and emotions. He happens to be a composer. In the wake of that discovery, it was no great task to interpret the Skid Row patient's personality, to find what he struggled vainly to hide.

A Gradual Awakening

Dr. Altshuler began with the simplest of melodies and advanced his patient into the field of harmonies. As the patient advanced musically, he also advanced emotionally, and was more and more able to see for himself where his troubles in a large part reposed. Then from the nerve-shattering discords of midnight on Skid Row came the symphonic picture of a beautiful melody . . . and only recently it was played by eighty skilled musicians, composing the Detroit Symphony Orchestra, who rendered the first movement of the symphony known as "Eloise."

Composed by a teacher part of the little man who was once known as the scourge of Skid Row, but who now has fully recovered his sanity, it will be a total picture of what happens when the normal and abnormal in the mind of normal man clash. As music it has won the admiration of all musicians who have heard it. Moreover, as a demonstration of the powers of musical therapy, it has won the interest of psychiatrists and scientists in many sections of the nation.

On the most part, the music tells the story of the inner conflict. Only one of the four formal movements of the symphony was presented, but in the ten or twelve minutes it required, the story was well launched. It opened with a simple little theme, the World War I song, *Pack Up Your Troubles* . . . a number used frequently in music therapy at the hospital; gay, sweet, and rhythmic, the very title has a decided lifting air which is good therapy.

It is morning, and the patients are awakening. Then come the strange mutterings, the confused clashing, the angry protests, the wailing of despair, as the disturbed patients fight against reality. Then fear and terror and hate in the symphonic picture against which the little theme must fight, call and coax, offer help and peace . . .

There is small doubt that (Continued on Page 442)



MUSIC THERAPISTS AT WORK

This picture was made at the Wayne County General Hospital at Eloise, Michigan. It shows a group of music therapists at work with mental and neurotic patients. The law does not permit the publication of portraits of patients.

THE first "must" for the young pianist is a good start. Since my own start was made at three, I don't remember much about it, but my mother tells me that I was always playing around the piano. I would press down one key and listen intently to its sound before going on to the next. It seems I never slipped down a number of keys in a group. When my mother found I had absolute pitch, she began teaching me, using elementary books. A year later, she took me to James Woodward King, who found me ready for more advanced work. During these years, Mother always practiced with me, making practice a pleasure. She felt—and so do I—that good practice habits can be established by eliminating the feeling of loneliness. Talking about my work while I worked, and feeling that my mother was there to help and encourage me, was a wonderful thing.

The Problem of a Small Hand

My greatest technical problem grew out of the size of my hands. At the start, I could not span an octave, and so octaves were avoided. By the time I began to play octaves, the rest of my general technique was fairly well developed. To compensate, I stretched my hand by pressing the thumb and index finger (also thumb and fifth finger) against any flat surface. Naturally, this need to stretch inclined my wrists to stiffen. I have overcome this by keeping my wrists as relaxed as possible, and by centering hand movement in the hand and wrist only—not in the arm. The only other problem has been double-thirds—a difficulty to all pianists! The "jumping thumb" is always ready to make double-thirds uneven. Here my chieftain aid has been frequent repetition of double-third scales, especially chromatic minor double-thirds. Generally speaking, the acquiring of a smooth, even technique is aided by turning, or rotating, the whole hand, during scales, runs, and arpeggios, in the direction in which the passage is going. This means an immediate improvement in the equality of sound of all the notes. In the early days, it seems necessary to practice each hand separately, but as technique improves and interpretation grows increasingly important, too much practice of this kind tends to produce a pedantic

Born in California in 1930, Paulena Carter began music study at the age of three, with her mother, a capable pianist. At four, the child was ready for advanced study under James Woodward King, and gave her first broadcast that year. At five, she wrote her first composition; at seven, as soloist with the Stockton Municipal Symphony; and at nine, won the Hood Scholarship at the Philadelphia Conservatory of Music (the next youngest competition was seventeen), coming in with Olga Samarojoff and winning the same scholarship the next year. She studied harmony, counterpoint, orchestration, and composition with Dr. Mary Carr Moore, and coaches with Max Rabinowitch. At thirteen, Miss Carter accomplished several feats; she won First Prize

in the Los Angeles Philharmonic Young Artists Competition, appearing as soloist with that group under Alfred Wallenstein; earned a first prize and performance for her composition, "Cinderella Suite"; was graduated from high school with a scholastic average of 99.2; and entered professional music. Miss Carter has appeared as recitalist, at soloist with leading orchestras, and as featured star on many network radio shows, in addition to working as a member of the California Junior Symphony, and composing. She was recently starred on ABC's Meredith Willson program. Miss Carter lives with her parents, in California. Her hobby is fencing.

EDITOR'S NOTE.

tic practice. At present, I reserve each-hand-alone practice for the figuring out of fingerings or special effects.

I keep the mornings for my best practice efforts. After warming up with scales and arpeggios, I begin serious work on pieces. And I feel that "problem passages" from the works themselves offer the best material for technical study. After all, each new piece contains literally dozens of "exercises," if they are recognized and studied as such. When each new piece is explored for such exercises, the technical resources acquired, after a period of time, are practically unlimited. Certainly, scales and other basic techniques must be thoroughly mastered—but in addition, each new piece should be regarded as a potential gold mine of further valuable drills.

My own method of learning new works is to begin by sightreading the piece as a whole (or the full first section or movement of a longer composition). This gives me an overall picture of the musical and technical problems involved. I then select the most difficult passages and practice them as exercises. After the hard places are mastered, I read through the whole work several times more. By then I usually have it pretty well blocked in, and it remains only to polish it, for evenness, phrasing, and nuance. Also by then, I usually find that I have memorized the work. When works are not so readily memorized, I find it useful to study them section by section, away from the piano, memorizing chord formations, melody line, and so on. The best memory aid, though, is concentrated repetition. One should always know exactly from where one moves, and to where one is going. However, I think the real problem in memorizing is not actual memory so much as what can happen to even a well-memorized piece when one plays it before an audience. Hence I think it very important to "try out" a newly

memorized work on your parents or friends. This will bring out weak spots you did not realize were there. When these passages have again been thoroughly practiced, one feels much surer about playing the work in public.

Building Musicianship

I think the greatest purely technical problem of the young pianist today is the tendency to become percussive—to play all works, even lyric lines, with a hard and brittle touch. The percussive tone has its place, of course—but there seem to be fewer and fewer pianists who can play Mozart, Scarlatti, Chopin, and similar composers, with the delicate, almost fragile interpretation they require. Here the cure lies not in the fingers alone, but in the ear and the brain!

I have spoken thus far of technique—but there are other matters to keep in mind. Most important of these is the building of sound musicianship. No matter how fluent the fingers, a pianist is not a musician until he has a thorough knowledge of harmony, counterpoint, canon and fugue, form and analysis, and some orchestration and composition. This requires not only study, but an aware listening-out for what one can hear and absorb in Bach, Beethoven, and other great music. The acquiring of musicianship, however, is by no means a separate thing, to be explored apart from playing. It comes out in playing. In my opinion, the greatest purely musical problem is the perfecting of phrasing—the building, rounding, and shaping of phrases. After all, technique is only the means of expressing musical thought and meaning—the thought and meaning are made to sound through the phrase. Therefore, no matter how fluent your technique may be, it still remains to give an artistic interpretation of the notes, for beauty and effect.

Another help to musicianship is sight reading, which enables you not only to master your own work more intelligently, but also to win a wider acquaintance with all sorts, types, and "schools" of music. The value of being able to sight read and learn new pieces quickly has been brought home to me by my work, these past three years, with Meredith Willson. On his program I played not only a standard concert repertoire, but also classical arrangements and concert repertoire, but also classical arrangements and concert repertoire, but also classical arrangements and concert repertoire. These arrangements were written for me each week, but I did not get them until the afternoon or the evening of the day before the broadcast. (Continued on Page 436)

ETUDE

Problems of the Young Pianist

A Conference with

Paulena Carter

Sensational Young Pianist and Composer

by Jennifer Royce

CRIMSON CARNATIONS

An intriguing valse melody, which will be sure to please third grade pupils. The dotted lines indicate the direction of the melody. Always make the melody distinct, and as *legato* as possible. Grade 3.

MILO STEVENS

Tempo di Valse moderato (♩=52)

Copyright 1949 by Theodore Presser Co.
JULY 1949

British Copyright secured



PAULENA CARTER

UNDER THE LINDEN TREE

One of the greatest melodists in musical history, Franz Schubert seemed to have an unending flow of lovely themes. Dr. Guy Maier has made these arrangements into valuable piano pieces, which are so obvious in performance that they do not need special comment. In *Let Me Dream*, a strict *legato* must be preserved, as though the chords were being played upon the organ. Grade 4.

FRANZ SCHUBERT
Arr. by Guy Maier

Andantino (♩ = 60-66)
l.h. 3

Copyright 1942 by Theodore Presser Co.

LET ME DREAM

FRANZ SCHUBERT
Arr. by Guy Maier

Andante (♩ = 52-58)
molto legato

Copyright 1942 by Theodore Presser Co.

British Copyright secured
RTDUS

POLONAISE

The fiery, trumpet-like note at the beginning of this very dramatic work sets the scene for one of Chopin's most exciting compositions. The third movement, in D-flat, provides a kind of pacifying and lighthearted repose, which must be performed very expressively to the end. Grade 5.

FR. CHOPIN, Op. 26, No. 1

Allegro appassionato (♩ = 108)

Copyright 1942 by Theodore Presser Co.

JULY 1949

423

a tempo con forza

cresc.

ten.

Meno mosso (♩=94)

con anima

p

dim.

pp

Fine

dolce

sempre tenuto

f

dolcissimo

poco cresc.

dim.

riten.

con molto espressione

p

cresc.

p

dim.

dolce

954

cresc.

riten.

cresc. ben legato

fp a tempo

dolce

f

dim.

riten.

dolcissimo

poco cresc.

dim.

p

D.C.

THEME FROM PIANO CONCERTO IN B-FLAT MINOR (2nd MOVEMENT)

This is one of Tschaiowsky's loveliest melodies and lends itself peculiarly well to a piano solo. Watch all marks of expression with great care.
Grade 5.

P. I. TSCHAIKOWSKY
Arr. by Henry Levine

Andante semplice (♩ = 42)

First system of the musical score, measures 1-12. The music is in B-flat minor, 6/8 time. It begins with a piano (*p*) dynamic and a *dolcissimo* marking. The melody is in the right hand, and the accompaniment is in the left hand. The system includes various fingerings and articulations.

Second system of the musical score, measures 13-24. This system includes a variety of dynamics and markings: *p*, *poco rit.*, *p molto espressivo*, *a tempo*, *poco cresc.*, *p espressivo*, *pp*, *dolce*, *sotto*, and *ppp*. The music continues with complex fingerings and expressive phrasing.

NAUTCH DANCER

Before playing the right hand part of this attractive little piece, play the left hand part with the sustained dotted half note and the *staccato* chords, until the background becomes habitual. Grade 3 $\frac{1}{2}$.

WALTER O'DONNELL

Allegretto ($\text{♩} = 69$)

1st time

Last time

Gaily

f *Fine* *mp cresc.* *f* *D.S.*

Copyright 1949 by Theodore Presser Co.

British Copyright secured
RTUDE

A SOUTHERN AIR

Miss Wright's compositions are so facile that they seem to fall under the fingers. Play the work easily and complacently, as though reciting it. Grade 3.

N. LOUISE WRIGHT

Moderato ($\text{♩} = 84$)

mf *mp* *f* *dim.* *rit.* *Fine* *mf* *a tempo* *mp* *f* *p* *pp*

Copyright 1948 by Theodore Presser Co.

British Copyright secured

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia ($\text{♩} = 120$)

SECONDO

Second system of the musical score for 'Salute to the Colors'. It consists of two staves (treble and bass clef) in G major. The music features a variety of dynamics including *f*, *mf*, and *pp ff*. There are several measures with triplets and a section marked 'sempre staccato'. The system concludes with a key signature change to D major.

TRIO

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia ($\text{♩} = 120$)

PRIMO

First system of the musical score for 'Salute to the Colors'. It consists of two staves (treble and bass clef) in G major. The music features a variety of dynamics including *f*, *mf*, and *pp ff*. There are several measures with triplets and a section marked 'TRIO'. The system concludes with a key signature change to D major.

SECONDO

Second part of the piano accompaniment, featuring complex chordal textures and arpeggiated figures in both hands. The piece concludes with a *D. S. al Fine* instruction.

SWEET HOUR OF PRAYER

William W. Walford

SECONDO

WILLIAM B. BRADBURY
Arr. by Ada Richter

Second part of the vocal and piano accompaniment, with lyrics and piano accompaniment. The piece concludes with a *D. S. al Fine* instruction.

Copyright 1944 by Theodore Presser Co.

PRIMO

First part of the piano accompaniment, featuring complex chordal textures and arpeggiated figures in both hands. The piece concludes with a *D. S. al Fine* instruction.

SWEET HOUR OF PRAYER

William W. Walford

PRIMO

WILLIAM B. BRADBURY
Arr. by Ada Richter

First part of the vocal and piano accompaniment, with lyrics and piano accompaniment. The piece concludes with a *D. S. al Fine* instruction.

JULY 1949

THE SUMMER DAYS ARE COME AGAIN

Samuel Longfellow *
Molto moderato

GEORGE BLAKE

mp

1. The sum - mer days are come a - gain; Once more the glad - earth yields Her
 2. The sum - mer days are come a - gain; The birds are on - the - wing; God's

mf

gold - enwealth of rip - 'ning grain, And breath of clov - er - fields, And deep - ning shade of
 prais - es, in their lov - ing strain, Un - con - cious - ly - they sing. We know who giv - eth

p

sum - mer woods, And glow of sum - mer air, And wing - ing thoughts, and hap - py moods Of
 all the good That doth our cup o'er - brim; For sum - mer joy in field and wood, We

1 2

love and joy and prayer. Him. *Lento*
 lift our song to - *pp*

* By permission of the Houghton Mifflin Company.
 Copyright MCMXXIX by Oliver Ditson Company

International Copyright secured
 1929

ABOUT FROGS

CECIL BURLEIGH, Op. 69, No. 3

With humor ($\text{♩} = 104$)

p staccato

p staccato

increase

increase

mf

mf

dim.

dim.

p

f

gradually softer

pizz.

pp

pp

gradually softer

Copyright MCMXXIX by Oliver Ditson Company
 JULY 1919

International Copyright secured

[B] (11) 01 7861 431
IOHANN SEBASTIA

Prepare { Sw. Strings
 { Gt.
 { Ped. Soft 16' coup. to Sw.

MANUALS

PEDAL

[B] Solo

p

cresc.

p cresc.

f

p

p Sw. (E) Add Flutes 8' & 4'

v. (K) Add Flutes 8' & 4' *cresc.*

International Copyright secured
ETUDE

10

JULY 1949

437

DRIFTING ALONG

CLEO ALLEN HIBBS

Grade 1. Moderato (♩=60)

Copyright 1947 by Theodore Presser Co.

British Copyright secured

THE DANCING ELF

J. J. THOMAS

Grade 2. Moderato (♩=60)

Copyright 1947 by Theodore Presser Co.

British Copyright secured
STUDY

DRESS PARADE

ANNA CHRISTENSEN

Grade 2. Marcia

Copyright 1947 by Anna Parker Christensen
Copyright 1949 by Theodore Presser Co.
JULY 1949

British Copyright secured

Grade 21.

Moderato (♩ = 84)

RIDING DOWN THE TRAIL

ANNE ROBINSON

mf

Pony jogging along.

pp molto rit.

Fine

Melody in l.h.

mf espressivo

mp

dim.

D.C. al Fine

Copyright 1949 by Theodore Presser Co.

British Copyright secured
ETUDE

Franz Schubert

(Continued from Page 404)

chordal style. As the melody soars gently over the harmony, the poet sings poignantly of the premature ageing which deep, constant grief has brought to him, and of his yearning to remain forever young. . . With all its sorrow it remains young, serene, aspiring. Note that it is in the major tonality as is also the tragic *Linden Tree*.

The text of *Let Me Dream*, taken from Goethe's "Wilhelm Meister" has always seemed to me a summing up of Schubert's bitter life. The original song consists simply of one repetition of the stanza here given. The piano score is practically intact as Schubert wrote it; the singer sings along with the top voice of the accompaniment. Be sure to overhold slightly all longer notes, especially the dotted quarters . . . change damper pedal scrupulously . . . play the *pianissimo* very faintly and dreamily . . . Broaden out in the climax . . . Take plenty of time for the final phrase . . . To develop an adequate top melody tone I recommend practicing the piece without pedal, and playing only the top tone very strongly; then the other notes of the chords are played *staccatissimo* and *leggerissimo*.

"The Linden Tree"

This excerpt, simplified for inclusion in the "Pastels" book does not pretend

to give the full flavor of the original song, which consists of three repetitions of the excerpt, (one partly in minor) with gently rustling accompaniment and a surprising climax—all of which Schubert treats with extraordinary subtlety. He sings of the faithful, old tree standing by the well, a comfort in times of sorrow, an inspiration for happy moods . . . and even now, old and worn, exiled and forced to wander in darkness, the poet still hears its gentle rustling as it murmurs, "Come back here, beloved companion, for here you shall find peace."

In playing the excerpt be sure to avoid excessively articulating the melody. Gently "tenderize" those repeated B's and G's . . . "Inhale" the first two measures of each phrase strongly, then "exhale" the third and fourth softly. Play all the *pianissimos* which appear in every fourth measure like soft rustlings. The final measures, too, should emerge as faint, distant bell tones, scarcely audible.

To create a more complete effect, I advise pupils to play the excerpt to the end, and then to repeat the first eight measures softly (with soft pedal) and finally, instead of continuing the eighth measure (after the first half note, "E") to play again the last two echo-bell measures of the piece . . . this time *ppp* . . . Next month . . . more Schubert.

Etude Musical Miscellany

(Continued from Page 405)

times he stood still, a piece of music and a pencil in his hand, as if listening; how he looked up and down, and then wrote something on the music paper . . . Once when I was sketching a woodland, I saw him climbing up a height that separated us, his large, broad-brimmed grey felt hat under his arm. Having reached the top, he threw himself among under a pine tree, and gazed for a long time at the sky.

Laziness and industry are relative concepts. When Donizetti was told that it took Rossini two weeks to write the score of "The Barber of Seville" he said: "I am not surprised: he always was a lazy fellow."

The biggest double bass ever made was manufactured in 1906 by one Otto Roth of Markneukirchen. It was fourteen feet high; its body was seven feet high, and the top of the body three feet and four inches across. "The Musical Courier" of July 4, 1906, which reports the story, states that the monstrous instrument was intended for use by the Chicago Symphony Orchestra.

In 1885, an Arab chief attended a performance of "Faust" in Paris. "What amused me most," he said in an interview, "was one of the musicians, seated a little higher than the rest, who played on an invisible instrument with a stick."

When Handel was rehearsing his *Te Deum* for the first time, he cried aloud in excitement, "Gentlemen, who make the first mistake is a blundering fool!"

The chorus sang their best but Handel himself got so excited that he forgot to beat time properly. He stopped abruptly and blurted out: "I am a blundering fool!"

Gounod had the greatest admiration for Mozart. "In my early days," Gounod confided to a friend, "I used to say, I and Mozart: later on, I would say, Mozart and I. Now I say simply, Mozart."

A novel way of cultivating the sense of rhythm in young pupils, was suggested in the "Musical Magazine and Review" in 1827, when electricity was the new and exciting experimental science. It suggested that instead of a metronome, an electrical machine should give the pupil a non-lethal shock at the beginning of each bar, so as to contract the finger muscles.

When Handel conducted the first performance of "The Messiah" in Dublin, he was disgusted with the poor sight reading of the chorus. He turned to the manager and asked angrily, "Didn't you assure me that the chorus could read it sight?" "Och, yes," replied the other, "Faith and I did, but I never told ye that they could read at first sight."

Jaques-Dalcroze tells about a young composer who wrote a piece of music that sounded too much like a Prelude by Debussy. What to do? Rewrite it? Or, throw the whole thing out? Suddenly, a brilliant idea came to his mind. He took the manuscript and wrote in large letters "Homage à Debussy."

RENAISSANCE
of the GREAT RECORDED MUSIC of EUROPE
preserved underground by the telefunken bombings of Europe . . . by TELEFUNKEN brought to you in new pressings from the original masters . . . by CAPITOL

NEW TELEFUNKEN ALBUMS YOU'LL WANT TO HEAR

HINDEMITH

Matthias der Mäler (Matthias the Painter)
Berlin Philharmonic Orchestra
Conducted by the Composer
Album ECL-3503 (three 12-inch records)—\$7.50

BRUCKNER

Mass in E Minor
Concertgebouw Orchestra of the Hamburg State Opera
Conducted by Max Thurn
Album ECL-3504 (five 12-inch records)—\$7.50

BEETHOVEN

Eroica Symphony No. 3 in E-flat, Op. 55
Concertgebouw Orchestra of Amsterdam
Conducted by Willem Mengelberg
Album ECL-3502 (six 12-inch records)—\$7.75

ANTONIO VIVALDI

Concerto Grosso in G-Minor, Op. 3, No. 2
Orchestra of Maggio Musicale Fiorentino
Conducted by Antonio Guarnieri
Album EBL-9005 (two 12-inch records)—\$3.75

MAX REGER

The Bücklin Suite, Op. 128
German Philharmonic Orchestra of Prague
Conducted by Joseph Keilberner
Album ECL-3007 (three 12-inch records)—\$5.00

MOZART

Symphony No. 40 in G-Minor
Concertgebouw Orchestra of Amsterdam
Conducted by Eugen Jochum
Album ECL-8015 (three 12-inch records)—\$5.00

FRANZ LEHAR

Operetta from Vienna
Merry Widow-Consort of Luxembourg-Paganini
Album ECL-2501 (three 12-inch records)—\$5.00

DEBUSSY

La Mer
Brussels Radio Symphony Orchestra
Conducted by Frans Andrieu
Album ECL-8006 (three 12-inch records)—\$5.00

LATEST 'SINGLE' CLASSICS

OVERTURE TO ALCESTE

(Gluck)
THE BERLIN PHILHARMONIC ORCHESTRA
Under the Direction of WILHELM FURTWÄNGLER
Record No. 81001—\$1.25

Prelude to DIE MEISTERSINGER von NÜRNBERG

(Wagner)
WILHELM MENDELBERG
Conducting the
CONCERTGEBOUW ORCHESTRA
of AMSTERDAM
Record No. 89-50038—\$1.25

PRICES DO NOT INCLUDE FEDERAL, STATE OR LOCAL TAXES

CAPITOL'S MARK OF MUSICAL MERIT

* . . . a symbol that marks a new standard of quality in classical recording.

Capitol
RECORDS
HOLLYWOOD

JULY, 1949

THE Gertrude Rosemond Piano Course

NEW!

THE ART OF MUSIC FOR THE ADULT BEGINNER

This book is intended for use by an adult who will have at least some help from a teacher. Therefore it has the advantage of not being complicated, with boring talking directions and devices which tend to make simple things seem difficult.

Price, \$1.25

THE FOUNDATION SONGS AND CLASSICS FOR BEGINNING PIANISTS

The Foundation is intended to follow "Where the Tone Folk Live," or any preparatory material. It is a book for older children who are too mature for the juvenile approach used in the preceding book.

Price, \$1.00

WHERE THE TONE FOLK LIVE

An introductory book to Book 1, "The Foundation." A collection of songs which the teacher sings with the child and teaches him to play upon the piano, at first by imitating her.

Price, \$1.00

The WILLIS MUSIC Co.

124 EAST FOURTH STREET
CINCINNATI 1, OHIO

PIANISTS

Improve your playing by Broadwell Technique

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Pattern Method to gain proper keyboard habits on greatly improved quality of playing. Not only the speed with which improvements in technique are secured to fulfill practice requirements, the Broadwell System makes memorizing automatic, makes sightreading a natural, rapid and accurate process.

REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how to play with less effort and more accuracy. The Broadwell System makes memorizing automatic, makes sightreading a natural, rapid and accurate process.

GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique are secured to fulfill practice requirements. The Broadwell System makes memorizing automatic, makes sightreading a natural, rapid and accurate process, is unmistakably evident after the first ten days.

ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had a month or previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

BROADWELL PIANO TECHNIQUE

Mail Coupon—No obligation for
FREE BOOK—"TECHNIQUE"

BROADWELL PRINCIPLES, DEPT. 49-C
Covino, California

Send me your FREE Book "Technique," showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____

Christian Uprising Through Music

(Continued from Page 413)

sufficient budget to make the position attractive. The church musician has always been poorly paid.

The clergy has become aggressive in trying to meet the spiritual needs of modern man. What have the budgets of modern churches to do with the needs of modern spiritual revival? Has the church attempted to carry on a dynamic modern spiritual revival accompanied by late nineteenth century music standards? Has the protestant church forgotten its greater medium for establishing a proper spiritual devotion? The church can afford to continue giving a secondary emphasis to such a medium as music which has incalculable emotionalizing power.

Today's musician is religiously intelligent, but he demands those emotional experiences of which music is capable and are in keeping with his intellectual experience. For approximately three decades the radio has poured an ever increasing amount of music into the ears of its listening audience. During this same period of time the entire civilized world has had more good music drama than ever before in the history of civilization. Millions of people have musical experiences today which were unknown a century ago. Except for a very small group of dilettanti. More good music is heard today than ever before. Never before have so many church people heard so much good music outside of church. By any standard of comparison it is far better than that experienced by most of them a decade or a century ago.

Many worshippers have developed a definite resistance to church worship, because of some terrible musical performances found in countless churches of the choir singing is, by comparison with gospel hillbilly radio singing heard on Sunday, a most unfortunate musical experience. The church cannot expect to attract musically disinterested and in-

telligent Christians if they find it difficult to listen to the music which is performed in the church.

The church will be forced to provide a music program that will be in keeping with the experiences of its parishioners. Expanded budgets will encourage good musicians to prepare for careers as church musicians. Even though there are budgets, special training must be made available. Institutions of higher learning should provide curricula which will equip young musicians for careers as organists and directors of religious music. There are but a limited number of music departments in institutions of higher learning in America who have the staff, physical plant, or curricula designed to train directors of religious music. It is more difficult to expect that denominational colleges by tradition and objective are better qualified to establish such programs. The professional music school is affiliated with, or is a division of a college or university that has a divinity school would be an even more fortunate situation for establishing a good department of religious music.

Director of Religious Music must be an official position in the church. It must be held by a leader, the director, must be prepared to act both as organist and choir director. An appropriate course of study should qualify him to do both. No real training is available for a candidate for this position unless he is a competent performer. His academic and theoretical music study should be of such a nature as to make him intelligent to the church and to his profession. He should have a high degree of musical competency. He should be broadly trained so that he is theologically articulate and able to envision the interrelatedness of religious art and all its manifested forms. He must be a fine musician, a dynamic leader, and one who believes in the spiritualizing force of music as a medium for helping mankind search the good life through the Omnipotent Father.

Sight-Reading Helps

by Mrs. R. Doornbos

EVERY teacher sometimes gets a pupil who shrinks from reading notes. Many of these children soon get discouraged and quit music lessons. A little analysis of their problem might salvage quite a number of these non-readers. In considering this question three possible reasons for the difficulty present themselves. The first is defective vision, which causes persistent eye strain and nerve strain in following a line of music. Such a child may misread a note and play as he sees it—wrong. The remedy for this trouble rests with the oculist.

The second reason is the tendency of some people to want to read from right to left. Unless such a child is given unusual musical gifts, it would be best not to bother him with music lessons until he had been in school a year or two or three, and had the left-to-right eye movement fairly well established.

The third cause is simply that a child is slow to learn his lines and spaces. He may have fine rhythmic and natural feel for harmony, absolute pitch, and a nearly photographic memory for melodies. But

he is just so slow to learn note-reading, as he probably is with arithmetic.

I have a great deal of patience with these youngsters, and work very hard for them if they have most of the other musical gifts. I have devised a staff drill which I call "The Musical Alphabet." The child which is like a game, and they enjoy it. They know what they write them on the staff, working out to notes just above and below those they have already memorized. Last, but far from least, we devote perhaps a third of each lesson period to easy sight-reading—things quite simple for the hands, but requiring the youngster to note-read under the teacher's watchful eye. He will get used to it.

One boy whom I had on this sight-reading drill seven years ago played in music, and had the left-to-right eye movement, and will have been salvaged more recently and will reach the point where music will be useful and a pleasure to himself and others.

Two little girls, with psychological and musical gifts, with great patience, kindness and ingenuity.

ETUDE

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Our church is contemplating the purchase of a new organ, and would like the information as to what a good organ should be of such a nature as would be effective if played by a trumpet. Full information regarding the Diapason may be obtained by writing to the offices: 1511 Kimball Building, Wabash Ave. & Jackson Boulevard, Chicago 4, Illinois.

—Rev. L. O.

A. We are sending you the names of some reputable organ manufacturers in response of the one you mention. We suggest that you write to several of these firms, giving the size of your structure, and they will submit suitable specifications for such a building, and prices. After examining these, you could concentrate on two or three who came nearest to your requirements, and possibly arrange for consultation with their representatives. One recognized authority suggests the following specifications for an organ of small dimensions:

Great: Open Diapason 8', Chimney 8', Dulciana 8', Har. Flute 4'; Swell: Diapason 8', Chimney Flute 4', Salicional 8', Dulciana 8', Harmonic Flute 4', Cornopean 8'.

Pedal: Bourdon 16', Lieblich Bourdon 16', Gedackt 8'.

Q. I should like to know of a simplified rule or plan for modulating from one key to another—for example, from C major to E-flat minor.

—B. M. P.

A. We suggest that you obtain a copy of Peery's "Modulation," which covers this subject very concisely and practically. We are sending you an example showing one form of modulation from C to E-flat minor.

Q. Here is a list of the stops on an organ I use (stops are listed). This organ is in a church, but it has no couplers. The manuals are labeled with the names of the regular organ, and not in the manner of the theater organ. The Clarion is strong, and I would like to know if I can use it as a solo read. What combination for accompaniment? Do you use Tremulant with the Great, which is definitely needed for soft effects. We should hardly like to set up any arbitrary formula of stops for the several manuals you expect to play. I have a general suggestion might be more useful. The Harp Aeoline makes a very nice background for a solo stop such as the Carabella, but the Harp Aeoline solo should be played one or even two octaves lower than the harmonics call for in the score. In the Schubert *Ave Maria*, the Cello or Contrabass is used for the solo part, but unless you have a Dulciana, you would be obliged to use the Viola Dolce (played an octave lower) for the harp accompaniment. The Pipe Diapason would probably be too heavy, but you might experiment with it. In playing the selections "straight" (without special solo effects), it would be necessary to use the 8 foot stops, and the 4 foot stops for brilliancy, and the 16 foot stops sparingly. None of the selections you have listed seem to require the 4 foot stops, except as mentioned above. The full organ could be used on the Mendelssohn March, and the Lohengrin March, which is of about medium volume, and not much added to the 8 foot stops.

Q. I am to play the music for a wedding on a small one-manual reed organ in a small church. The music is to be played very softly, with the exception of the wedding marches. The organ contains the following stops: Pipe Diapason 8', Harp Aeoline 4', Violon 2', Solo Bass 16', Viola 4', Viola Dolce 4', Octave Coupler, Vox Humana, Cello 16', Cremona 16', Flute 4', Violon 4', Carabella 8', Magie Flute 2', Pipe Melodia 8' (One stop I have not included because the name has been torn off). Could you list the stops which should be used in the following: Rosary, Nativ, Sweetest Story, Stills; I Love You Truly, Band; Indian Love Call, Irish Wedding March, Mendelssohn Ave Maria, Schubert Wedding March, Wagner?

—C. J. D.

A. In an organ of this sort the stops on the left of center usually affect the keyboard from Middle-C downwards, and those on the right of center affect the keyboard from Middle-C upwards, but we have no way of knowing whether this would apply to your instrument. Within this mind, it is probable that the first named stops—down to Viola Dolce—would cover the lower part of the keyboard, and from Cello on would affect the upper part of the keyboard. Better check on this first to see just what range each stop covers. We notice a distinct lack of 8 foot stops, as compared with an over-abundance of 2, 4, and 16 foot stops. This gives you very little balance, and makes it very difficult to get any satisfactory effects. It is to be hoped that the one you have not listed is an 8 foot stop, which is definitely needed for soft effects. We should hardly like to set up any arbitrary formula of stops for the several manuals you expect to play. I have a general suggestion might be more useful. The Harp Aeoline makes a very nice background for a solo stop such as the Carabella, but the Harp Aeoline solo should be played one or even two octaves lower than the harmonics call for in the score. In the Schubert *Ave Maria*, the Cello or Contrabass is used for the solo part, but unless you have a Dulciana, you would be obliged to use the Viola Dolce (played an octave lower) for the harp accompaniment. The Pipe Diapason would probably be too heavy, but you might experiment with it. In playing the selections "straight" (without special solo effects), it would be necessary to use the 8 foot stops, and the 4 foot stops for brilliancy, and the 16 foot stops sparingly. None of the selections you have listed seem to require the 4 foot stops, except as mentioned above. The full organ could be used on the Mendelssohn March, and the Lohengrin March, which is of about medium volume, and not much added to the 8 foot stops.

Unusual Bass Voices

by Dr. Alvin C. White

THE bass voice, the lowest of the male voices, is generally divided into bass and basso profundo. These two ranges rival in some cases the compass of the sopranos and tenors. This is rather surprising, especially when we consider the heavier organs in the former cases.

The Rev. John Gosling (1650-1739), was the first bass to have a compass of recorded historical note. The most famous singer of his time, he was a gentleman of the Chapel Royal, London, England, a sub-dean of St. Paul's Cathedral. His range extended easily down to CC, on the second ledger line below the bass staff. Henry Purcell who wrote for him his anthem, *They Who Go Down to the Sea in Ships*, wrote down to FF and DD. This was inspired by Gosling's deliverance from a storm which overtook him while on a voyage in Charles II's yacht. Gosling was a prime favorite at the court of Charles II. Later he participated in the coronation ceremonies of James II and of William and Mary. It is recorded that Charles was particularly fond of Gosling's voice that he once said, "You may talk as much as you please of your nightingales, but I have a gosling who exceeds them all." On one occasion the king gave him a silver goblet as a reward to the effect that he had heard that eggs were good for the voice. The egg was full of golden guineas.

The most celebrated bass of the eighteenth century was probably Giuseppe Boschi. It was for this singer that Handel was said to have written a "scenata" entitled "Acis, Galatea, and Polifemo," which was produced in Naples in 1709. It contains a most remarkable bass solo with a range of two and a half octaves, from GC to F above the second ledger line over the bass staff. Boschi is said to have later sung the part of Polyphemus in Handel's cantata, "Acis and Galatea," which was produced at Canons near London, in 1721. He also entered the opera parts in many of Handel's earlier operas.

Certain Russian singers are carefully trained to produce the extreme low notes, and the contrabass of the Russian Church known as octaves descended to GG, in 1721. When three generations of Russian Jew performers in London, the grandfather of the party descended to AAA.

An eminent physician, lecturing before the Academy of Medicine in Paris, declared that the bass voice requires more rest than any other. He found in investigating the work of singers and orators that in order to produce the same impression upon the ears of an audience in a hall, a bass voice requires about eighteen times more power than that of the baritone or the tenor. He also found that men are always more fatigued than women and children by similar vocal effort.

The following three songs are said to be written in the lowest possible register for the bass voice: Mozart's *O Isis and Osiris* in "The Magic Flute"; Gounod's *Slumber Song* in "Philemon et Baucis"; and Lehman's *Myself When Young*.

A Successful Career in MUSIC

Central Conservatory of Chicago offers a comprehensive program of instruction in Music leading to the Bachelor of Music degree in the fields of Applied Music, Theory and Composition. Study with masters in Voice, Piano, Organ, Violin, and Orchestral Instruments.

Through these curricula, plus a sound Christian education, the student is introduced to unique opportunities for a successful career in music. Full tuition valued at \$1500.00 per year, are available to qualified students. Write for a complimentary Application Blank today.

Approved for G. I. Training under Public Law 346. Summer Term June 20-July 29, 1949. Fall term begins September 5, 1949.

Central Conservatory OF CHICAGO

For further information regarding application write today to Dept. Public Law 346. Central Conservatory of Chicago 1511 Kimball Bldg. Chicago 4, Illinois

Robert L. Hudson, Music Dept. President
Alton M. Cronk, A. M., Dean

JAMES MILLIKIN UNIVERSITY SCHOOL OF MUSIC DECATUR, ILLINOIS

Offers thorough training in music. Courses leading to Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music in Piano, Violin, and Organ. Member of the National Association of Schools of Music. Bulletin and free prospectus on request. W. ST. CLARE MINTURN, Director

DePaul UNIVERSITY CHICAGO THE SCHOOL OF Music

Offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Theory, and Orchestral Instruments.

Confers degrees of B.M., A.B., and M.M.

Distinguished Faculty

Admission Registrar for Bulletin

DePaul UNIVERSITY SCHOOL OF MUSIC Room 401, 64 East Lake Street Chicago 1, Illinois

for CLASS or INDIVIDUAL INSTRUCTION

Piano Books

BY BERNICE B. STEIN

Now Ready!

COMPANION SERIES - Book II
Additional study repertoire for a second grade student. Useful with all pupils regardless of age. Each book being used. The material is well balanced, carefully graded and gradually progressive. 1.00

BEGINNING AT THE PIANO
Preparatory Book of thirty-two pieces to play and sing60

AT THE PIANO - BOOKS I, II, III, IV
Succeeding books to follow "Beginning At The Piano." Children or adult beginners will find this course captivating and superior to any system of piano instruction. Technic through music is maintained. Carefully chosen pieces in all books. Each 1.00

TWO PLAYERS AT THE PIANO
A preparatory Duet Book. The musical and pianistic importance of the pieces chosen increases the pupils' aural sensibility, rhythmic response and sight reading ability. 1.00

COMPANION SERIES - Book I
Classics - Folk tunes - Original Compositions 1.00
COPIES SENT FOR YOUR EXAMINATION

THE BOSTON MUSIC COMPANY
116 BOYLSTON STREET BOSTON 16, MASS.

"Musical Leipzig of Yesterday"

(Continued from Page 409)

calling for Mendelssohn and singing the German equivalent of *For He's a Jolly Good Fellow*. Moscheles visited the Mendelssohns for eight days in October that year and sent his wife notes on the whirl of social and musical activity in Leipzig. One evening they went together to a party at the Schumanns' home, where "Madame Schumann played my trio and Mendelssohn's in a consummate way; David accompanied, and as a finale I was made to play some Studies." Dinner parties were given by David and Kistner, and the Mendelssohns "gave an evening party, when David's quartet playing was admirable. I played my major Concerto and Studies. To end up, Felix called for my repertoire of tricks on the piano, and we extemporized together. Finally, the production quite as good as our last effort in London." Their friends delighted in these rollicking impromptu duets, done with such good humor. Mendelssohn on Felix, the godson of Mendelssohn, wrote of them:

"A theme started by one was caught up as if it were a shuttlecock; now one of the players would seem to toss it up on high or to keep it balanced in mid-air with delicate touch.

the brilliance of his playing, but also because of his great personal magnetism. But he belonged to a different school of music from the more conventional Leipzig group, and most of his Schumannism was lost upon the Leipzig audience. His coming to Leipzig was like a flaming meteor, impatient because there were not enough connoisseurs in the audience, with a distasteful arrogance and yet a compelling charm. "How extraordinarily he played" he told his wife. "Boldly and wildly, and then again tenderly and ethereally. I have heard all this, but, Clara, this world's his world. I mean - is no longer mine. Art, as you practice it, and as I do when I compose at the piano, this is his splendour - and indeed there is too much tinsel about it." At another time Mendelssohn regretted "all sorts of lamentable misdeeds committed by Liszt, in 'the tonfoll' pranks he played not only with the public - which does not matter - but with the music itself," taking liberties with the works of the great masters.

A Dream Come True
The opening of the Leipzig Conservatory in April, 1843, was for Mendelssohn a dream come true, for he had urged its creation as early as 1840. On the staff with him were Schumann, Liszt, Hauptmann, Pohlmann, and Becker. That spring a newcomer joined their musical circle, lured to Leipzig by the promising young institution. This was Joseph Joachim, only twelve years old, but already displaying the exceptional talent that was to make him the leading violin virtuoso of his day. Mendelssohn was delighted to meet the earnest youth and became his close friend. The boy also became intimate with Robert and Clara Schumann. One evening at Mendelssohn's house, after playing the "Kreutzer" Sonata with his host, he sat down beside Schumann, who had been quiet and pensive all evening. Then the composer patted his knee and, pointing to the stars, asked gently, "Do you think they know up there that a little boy has been playing down here with Mendelssohn?" Schumann's heart was increasingly poor, with forebodings of that mental break that was to mar his last years. The doctors insisted that he hear less music, which he said meant "together my nerves like a knife." In Leipzig that was impossible, so at the end of the year 1844 he gave up the conservatory of "Neue Zeitschrift" and moved to Dresden, where he wrote, "one can get back the old lost longing for music, there is so little to hear. It just suits my condition. He did not much mind leaving Leipzig, for Mendelssohn was at that time in Berlin, where he had been called to serve the King of Prussia. Although President died, the Leipzig Conservatory as a musical center, it could already boast the presence of two outstanding musicians - Hiller, who for five years had been conductor of the court series, and Wagner, who was Kapellmeister at the Court Theater. And Schumann's spirits were much lifted the next year by a visit from his friend, Felix, who for five years was a member of the Leipzig circle and whose opinions on musical matters were so congenial with Schumann's own.

After the 1840 season, the place at the Gewandhaus for one season and was such a devotee to his style that some critics have called him "Mrs. Mendelssohn" - this, in spite of the distinctly Scandinavian character of his music.

"As Mendelssohn's duties in Berlin became less demanding he again made his home in his beloved Leipzig and was greeted with unusual enthusiasm by the Leipzig public when he returned to the Gewandhaus in October, 1845. During that season Jenny Lind, whose friendship with Mendelssohn had begun in Berlin, made a tour of the Gewandhaus, and Clara Schumann returned for a concert, playing her husband's Pianoforte Concerto in A minor, which she made up her mind to play at the mere thought of playing it with the orchestra."

Mendelssohn's Last Days

After the shock of his sister Fanny's sudden death in May, 1847, Mendelssohn's friends were "struck with his paleness when he conducted or played, everything seemed to affect him more intensely than before." In the fall he looked forward to a "glorious" winter with his friend Rietz at the Gewandhaus, and a full schedule of musical activity before him. But he lacked his health, and the end came on November 4, with musical Leipzig thrown into a panic of distress.

Schumann composed *Erinnerung* in memory of his friend. During the last year of their relationship had been strained because of the appearance of an article criticizing Mendelssohn in the "Neue Zeitschrift." Even so, Schumann was no longer years old, but already displaying the exceptional talent that was to make him the leading violin virtuoso of his day. Mendelssohn was delighted to meet the earnest youth and became his close friend. The boy also became intimate with Robert and Clara Schumann. One evening at Mendelssohn's house, after playing the "Kreutzer" Sonata with his host, he sat down beside Schumann, who had been quiet and pensive all evening. Then the composer patted his knee and, pointing to the stars, asked gently, "Do you think they know up there that a little boy has been playing down here with Mendelssohn?" Schumann's heart was increasingly poor, with forebodings of that mental break that was to mar his last years. The doctors insisted that he hear less music, which he said meant "together my nerves like a knife." In Leipzig that was impossible, so at the end of the year 1844 he gave up the conservatory of "Neue Zeitschrift" and moved to Dresden, where he wrote, "one can get back the old lost longing for music, there is so little to hear. It just suits my condition. He did not much mind leaving Leipzig, for Mendelssohn was at that time in Berlin, where he had been called to serve the King of Prussia. Although President died, the Leipzig Conservatory as a musical center, it could already boast the presence of two outstanding musicians - Hiller, who for five years had been conductor of the court series, and Wagner, who was Kapellmeister at the Court Theater. And Schumann's spirits were much lifted the next year by a visit from his friend, Felix, who for five years was a member of the Leipzig circle and whose opinions on musical matters were so congenial with Schumann's own.

After the 1840 season, the place at the Gewandhaus for one season and was such a devotee to his style that some critics have called him "Mrs. Mendelssohn" - this, in spite of the distinctly Scandinavian character of his music.

Phil Saltman
SCHOOL OF MODERN MUSIC
Full-time 3-year Diploma Courses Concentrating in the Popular Field: Piano, Voice, Arranging, Musical Theory, Workshops in Song Writing, Radio Production, School Orchestra, Theatrical Productions, Broadcasts, Chorus, Rhapsodies, Individual Guidance. Limited to 100 musical High School Graduates. Veterans approved.
16th year begins Sept. 15.
Write Admissions Dept. for Catalog
284 Commonwealth Ave., Boston 15, Mass.

Has Your Child
the advantage of piano study with a member of the
NATIONAL GUILD OF PIANO TEACHERS
Inc.
A goal of achievement for every student suitable to his age and advancement.
In a convenient home setting.
The Better Teachers Are Members
Chapters in every large music center
and in suburban areas.
IRL ALLISON, M. A.
FOUNDER AND PRESIDENT
Box 1113 Austin, Texas

ENTER AN UNCROWDED PROFESSION
the largest school in the country
Enroll Any Time
Veteran Approved
Chromatic Stroboscope Instruction
PHILADELPHIA SCHOOL OF PIANO TUNING AND REPAIR, INC.
Phone MA 6461 7434
743-745 E. 8th St. Philadelphia, Pa.

MAY ETTS
ASSOCIATE OF GUY MAIER
PRIVATE LESSONS - CLASS LESSONS
in
PRINCIPLES OF MAIER TECHNIC
SUMMER CLASSES IN NEW YORK
July 18-20-21-22 August 9-10-11
719 Stetson Building
113 West 57th Street New York 19, N. Y.
Tel. TA. 7-7722

KARAY
CONSERVATORY OF MUSIC
Preparation for professional careers. Courses in piano and popular voice, concert and popular piano, harmonium organ, accordion, all styles of music. Theory, harmony, etc. and instrumental technique. Public examinations. Graduate instruction. Catalog for term beginning Sept. 12. 61 approved. Carlows E. and Mrs. Lora Kistner, Dir., 1821 Pine St., Philadelphia 3, Pa.

JOHN MARKERT & CO.
141 WEST 12TH ST. NEW YORK 12, N. Y.
VIOLIN OLD & NEW
Retail Repairing, Sells for Cash
RARE VIOLINS
\$50 up. Send For New List
FRANCIS DRAKE BALLARD
50 Shipwreck Road - Tuckahoe, N. Y.

JULY, 1949

The Basis of Fine Violin Playing

(Continued from Page 417)

chamber music groups, and so on. He should listen intently, endeavoring to judge the good and bad effects and try to discover how they are caused. But he must not let himself copy an intangible pattern. There is no musical growth in copying. After hearing a concert, he interested him, he should talk it over in detail with his teacher. This will help him to evaluate his impressions and will sharpen his critical judgment.

One quality most necessary to the pupil is patience. He cannot be in a hurry. Learning, like culture, grows slowly. Many American students, I am afraid, are in too much of a hurry. They are trying to acquire quickly the musical background that took generations to develop in Europe. It is as though they do not give themselves time to digest the food they have swallowed. This is destructive to inner personal growth, and it may be one of the reasons why many talented violinists, expert technically, exhibit so little individuality. Their inner selves have not developed. The talented student must have the patience to need much time alone with himself. Not merely to practice, but to think, to meditate, to bring his inner forces again into focus with his mind and his work. Long walks in the country can do much for the student.

Technical problems? The *vibrato* of course! It is always of first interest to every ambitious student, for he knows, or instinctively feels, that through it his own personality finds its way into his tone. Some pupils have no *vibrato*; others have a *vibrato* that is stiff and not under control. The ideal *vibrato*, of course, is a combination of arm, wrist, and finger movements; but with students such as I have mentioned, I find it better to begin by teaching a purely wrist *vibrato*. When this is mastered, the arm *vibrato* can be studied. While he is working on it, the student should avoid any participation by the hand. He can do this by locking the wrist and bending it backwards a little towards the scroll of the violin. As soon as he can produce an arm *vibrato* that is even and smooth, he should straighten his wrist, and then the two types of *vibrato* will almost certainly blend into one movement.

The finger *vibrato* is really nothing more than flexibility in the joints of the fingers; particularly in the first joint of each finger. It is never used by itself, except perhaps in fairly rapid passages when there is no time to use a wrist or arm *vibrato*. This "nibbling" of the fingers on the string can often give life to a passage that might otherwise sound mechanical.

The artistic use of the *vibrato* is a study in itself, an important and engrossing study. No rules can be laid down, for it is an entirely subjective quality and every good violinist will get his effects by his own means and in his own individuality. In general terms, however, I might say that in romantically impassioned music the arm *vibrato* should predominate, while in the classical style the *vibrato* should be made from the wrist and the fingers. Between these two extremes there is ample opportunity for combining the arm, wrist, and finger motions in various degrees and propor-

tions to produce different colors and intensities of tone.

Some pupils need purely technical exercises, but personally, I give them as sparingly as possible. For one thing, they are always unmusical, and for another, there is an altogether different feeling in the hand when one is playing an exercise-pattern than there is in the performance of a passage from a concerto or a sonata. Exercises may develop accurate intonation but they do little to promote fluency. Etudes, now, do something else. The studies of Kreutzer, Fiorillo, Rode, Dont, Gavini, and Paganini build technique constructively, they build it up as it is used in the scales, of course. Scales, *legato* and *détaché*, in various rhythms, to develop in the fingers an automatic sense of timing. This timing is essential: a sluggish-sounding technique is often due entirely to badly-timed fingering.

In the twelve years I have been teaching in America I have noticed an increase in musical awareness throughout the country. Opportunities for the young violinist are many and increasing. And not only on the concert stage, but many young musicians are searching more and more for young players who can really handle their instruments, and the well-trained teacher is increasingly in demand. Whatever may be his temperament and ambition, the young violinist need have no fear for the future, provided always that he studies intelligently and gives the best of himself to the music.

Hands Together

by Bernice B. Steinel

A GOOD many pupils have come to me with that unmistakable mark of the amateur, the habit of playing the left hand a split second before the right. Usually, they have such poor listening habits that they do not even know they play the left hand first. To correct the fault I have them carefully play the right hand first. This makes them immediately conscious of the fact that the left hand has been leading. After a short time they find it natural to play with their hands exactly together. So far, this method has never failed.

LOWREY ORGAN
WHAT IS IT?
LOWREY ORGAN
See the Back Cover
William Lewis and Son
30 E. Adams St., Chicago 3, Ill.
SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.
ESTABLISHED IN 1874. WRITE FOR CATALOG
PUBLISHERS OF "VIOLINS AND VIOLINISTS"
\$2.50 per year - Specimen Copy 35c.
LEARN PIANO TUNING AT HOME
An uncrowded profession - an unlimited income - complete instruction - your own business - with no money up in equipment. At home or traveling. Write for complete report, instruction book, and price list. Write Dept. E for detailed information today.
"You son has been gifted with genius, Mrs. Van Camp. I suggest that in the future you allow him to see his barber only twice a year!"
CAPITOL CITY TUNING SCHOOL
211 E. Michigan Ave. Lansing, Mich.

VIOLINISTS and all Players of String Instruments

will be interested in current offerings in fine violins, violas, cellos, and bows. Every instrument listed is an authentic example, in fine condition, and selected from top qualities in mind.

Violins	
J. B. Guadagnini, Milano, 1757, a masterpiece	\$8,500.00
J. B. Guadagnini, Milano, 1757, a perfect example	2,500.00
Vangelisti of Florence, good condition, fine tone	1,000.00
Soffritti Ettore, one of the best modern Italian makers	600.00
Agudis Kitz, Mittenwald, a fine example of this maker's work	400.00
Cellos	
Giovanni Granata, Milano, 1690, ex-Hill Collection, very fine	2,800.00
Mathew Hardie, Edinburgh, a perfect example, prof. calibre	900.00
W. H. Hampp, Leipzig, for any professional or talented amateur	500.00
Bows	
E. N. Voirin, Paris, perfect	225.00
Hill and Sans, model #5400	225.00
Hill and Sans, cello bow, gold mounted	225.00
Albert Numburger, pre-war, gold mounted	90.00
E. Hermann, silver mounted, choice	55.00

Write for quotations on any type of violin, bow, or accessory. Our stock is of fine instruments, modestly priced.
KENNETH WARREN
28 East Jackson Chicago 4, Ill.

Learn Violin by Mail

New invention makes it possible. Recommended by world's greatest violinists. Violin loomed widely learning.
Flansky Violin Keyboard System
2537 N. Bernard St. Chicago 47, Ill.

LOWREY ORGAN
WHAT IS IT?
LOWREY ORGAN
See the Back Cover

Sing, Boys, Sing!

(Continued from Page 414)

uppertones and at the same time gain lower ones. This is a consequence of nature, a natural condition, which must be respected and heeded concurrently. Constant checking should be maintained after a boy is assigned to the voice part to which his changing condition suggests. A free and friendly feeling should be developed and maintained between boy and teacher. Each singer, at any time, should feel free to consult his teacher relative to his vocal condition, knowing well he will be given kind and correct advice about his voice and part assignment.

The voices should be formally tested or classified at the beginning of each semester, with as many hearings as necessary throughout the term. Discussion and explanation of this subject, with the advantages and results of correct usage, should be encouraged by the teacher. Importance and desirability of a fine speaking voice, as well as a beautiful singing voice, should be discussed with these pupils. They are all aware of the fine opportunities for young men in the field of radio, motion pictures, visual and audio aids, and yes, the pulpit, courtroom, the school, and many other positions. These attractive vocations are available to men with erect carriage, possessing well placed and resonant voices, and speaking with distinct and proper enunciation. No better time can be found than the adolescent period, the

exploratory period, to counsel, advise and give consideration to and preparation for such worthy vocations. Here is where the music teacher can assist in the very important guidance program. In the music class comprised of both girls and boys we should find boys assigned to each part. We will find boys first part: we will find boys whose voices are and have dropped slightly in range and are of the second part. We will find boys whose voices are and have made a more noticeable drop, on the third part, and those whose voices are changed, on the baritone or bass part. As mentioned previously, the teacher should always invite the boys to counsel with him if and when the part is becoming uncomfortable to sing. If, during the testing, the teacher detects difficulty in producing

tones, he should assign the boy to the next lower part, unless the presence of a color or a condition provoked by loud cheering or incorrect usage is causing the difficulty. One detects this by a strained expression and by a strident quality of tone. We must not allow the boy to continue on that part, and no conscientious teacher will do so.

If the class should be the boys' glee club, we will find voices which have no signs of change. These should be assigned to the first part (soprano). (Some directors incorrectly call them tenors.) Other voices will show only slight signs of change; they are boy-alts and should be placed on the second part. Others will show definite signs of change and will be assigned to the third part as alto-tenors. This term indicates that the range and quality will be partially alto



Correct singing practices are particularly necessary in the training of the adolescent voice. As mentioned before, erect but comfortable posture is to be encouraged; direct, diaphragmatic breathing is to be exercised, and flexibility in the throat, jaw, and tongue is to be gained. If these practices are consistently employed, no strained or forced condition will arise. The voice, which is so often mentioned and awaited by many teachers, will not appear, and the boy will continue to sing with ease and satisfaction.

Returning to the subject of posture: what is an erect, but comfortable posture? Both feet on the floor, chest high (not shoulders), chin slightly drawn in and somewhat downward, and sitting forward away from the back of the chair will result in the correct position. When standing, exactly the same position should be used above the waistline, but with one foot slightly ahead of the other, to give flexibility and poise to the entire body. This position is not only conducive to good singing, but it is desirable for health's sake.

Diaphragmatic breathing should be natural and free, causing an expansion around the entire waistline. A good practice in establishing deep breathing is to ask the class to sing a prolonged tone with the feeling of lifting, flattening of the abdomen, or feeding air steadily to the tone. When the full breath has been used, direct the singer to stop the tone abruptly and allow the tone to sag or fade away until all breath is gone, for then the body loses its tonicity. The breath is the power or potency in singing.

Relaxation of the throat, jaw, and tongue can be established in various ways: first, by placing two fingers, one above the other, between the teeth; second, by having the singers speak AW or suggest the half-yawn position. Such a position, with the chin down and slightly in, automatically causes the jaw and tongue to be relaxed for effective singing. When and if the above-mentioned habits are established, no child will run the danger of harming his voice, but instead, his singing will be free, buoyant, and of pleasant tone quality.

Having treated the desirable physical habits, we will turn our attention to the emotional side. Effective singing is possible only when the singers know, feel, and live the text-mood of the song. The teacher, a pupil or the class should read aloud the text of the song to be learned, making sure the reading is expressive and the spirit will be heard most frequently in the concert hall. Mr. Johnson, who has been permanent conductor of the Cincinnati Symphony Orchestra since 1916, was justly praised for his fine presentation of the secret of the emotional power of music. Please remember there is no better time to arouse and exercise the emotional attributes than during the adolescent period.

Lastly, let us consider the factor of diction. Distinct qualities of diction are as essential in singing as in speaking. Therefore, vocal teachers should stress and develop correct habits in speech and song. They should give attention to pure vowels, distinct consonants, and proper accentuation; from this practice refined articulation, enunciation and pronunciation will result. We should sing as we speak.

An effective vocal program for the adolescent boys surely will include a wide selection of materials. The following types should be used: (a) Secular: folk songs, patriotic songs, sea shanties, songs of the cowboys, humorous songs, work songs, and songs of sentiment; (b) Sacred: hymns, chorales, spirituals, and seasonal songs of Thanksgiving, Christmas, Easter, and other church days.

Directors have admitted they were unable to interest young singers in certain types of songs; this is an admission of failure to make the presentation interesting and real to the singers. They failed to arouse the emotional and imaginative powers; they did not "see the picture," "feel the spirit" or "live the song." A dramatic and expressive spirit was not present.

Give the boys a variety of songs with an interesting text, well set to music, presented in a sincere and inspirational manner, making sure they perform well vocally, and the effect will be awe-inspiring when the conductor or teacher announces "Sing, boys, sing!"

Some Notes on Radio and Television

(Continued from Page 406)

musical events farther ahead. Among recent programs that remain in mind is one we hope the majority of our readers heard. We refer to the all-American program broadcast by the CBS Symphony Orchestra on Sunday, May 13. This was the concert that brought to a close the week-long fifth annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund in cooperation with Columbia University's Department of Music. The orchestra was conducted on this occasion by Thor Johnson, winner of this year's \$1,000 Alice M. Ditson Award, a distinguished work of furthering American music. The well devised program included Daniel Gregory Mason's Chanticleer Overture (it was played in honor of the composer's seventy-fifth birthday); Randall Thompson's Third Symphony; Paul Hindemith's Concerto for Flute, Oboe, Clarinet, Bassoon, Harp and Cello; and the Leonard Rogers Symphony No. 4. The Thompson symphony, originally commissioned by the Alice M. Ditson Fund in 1914, has been frequently performed about five hundred times throughout the United States, Europe, and South America. Mason's overture is hoped to be a delightful score—one it is hoped will be heard most frequently in the concert hall. Mr. Johnson, who has been permanent conductor of the Cincinnati Symphony Orchestra since 1916, was justly praised for his fine presentation of the secret of the emotional power of music. Please remember there is no better time to arouse and exercise the emotional attributes than during the adolescent period.

MUSIC COMPOSERS

LORENZ'S 60TH ANNIVERSARY CHURCH MUSIC COMPETITION 12 PRIZES TOTALING \$1000

1st Anthem Prize \$250.00
7 other anthem prizes
Publication guaranteed.
SEND FOR RULES AND CONDITIONS
LORENZ PUBLISHING CO. Dayton 1, Ohio

MUSIC and ARTS INSTITUTE OF SAN FRANCISCO
College of **MUSIC - DRAMA - OPERA**
ROSS MOORE, director
SUMMER SESSION - JUNE 27 to AUGUST 20, 1949
FRIEDA HEMPEL
Class in Advanced Vocal Music with credit in all departments - Approved for Veterans - Free Literature
2622 Jackson Street
SAN FRANCISCO, CALIF.

CLASSIFIED ADS

YOUR UNWANTED MUSIC exchanged, piece for piece. See each: quality matched. Burpee's Specialty Shop, Detroit, Mich.

HARMONY, Composition, Orchestration, Musical Theory, Private or Correspondence Instruction. Manuscripts Frank S. Butler, 32-16 107 St., Corona, N. Y.

LEARN PIANO TUNING—Simplified, authentic instruction \$1.00—Literature Free. Prof. Hoan, 456 Beecher St., Milwa., N. Y.

LEARN PIANO TUNING AT HOME—Course by Dr. Wm. Brad White. Pay as you learn. Write Earl Vartanbek, 1001A Wells St., Lafayette, Ind.

PIANO PRACTICING ANNOYING OTHERS? Mason's Muting Device. Get it attached or Detached by Anyone without disturbing the instrument. Guaranteed or Refund. Send \$1.00 for mute full instructions. Mason's Music Supply, 1001A Wells St., Lafayette, Ind.

ORGANS FOR SALE: Guaranteed pipe organs, reed organs and pianos. Cannara Organ Company, Holladayburg, Pa.

OBOE REEDS, Hand Made, Tuned and Fluted, \$1.50 each. \$15.00 dozen. C. Robison, 216 W. 41st St., Marion, Ind.

BLACK POPULAR SHEET MUSIC to 1850. Ballads, Ragtime, Everything. List 10c. Clares exchanged for Popular. Fore's, E2151 High, Denver 6, Colo.

MELODEONS FOR SALE: Beautiful reconditioned instruments. C. Sharp Hobby Shop, 115 South Diamond, Grand Rapids, Mich.

MASON-HAMLIN GARDN, 8-2-2, ebonized finish, reasonable. Joseph C. Holstad, 227 Oak Grove, Minneapolis, Minn.

TWO-PIANO EIGHT-HAND ARRANGEMENTS of any symphony or work. Buy or new music needed. Please write list and price to Summit Music of Music, 8 De Forest Ave., Summit, N. J.

MUSICAL PERSONALIZED STATIONERY, Beautifully printed with YOUR name and photograph of ANY person. 100 Lettershead—75 Envelopes. Both 10c. Mailed. Write: "MUSIC" to: "BIRTHDAY GIFTS, PERMANAL, 4913A Kimball, Chicago 26.

FOR SALE: Robt. Moupre Conservatory System. Obsolete Good Condition. Plays easily and well. Write: "MUSIC" to: "BIRTHDAY GIFTS, PERMANAL, 4913A Kimball, Chicago 26.

Jerry Jussek, Metropolitan Music Co., 1001A Wells St., Lafayette, Ind. \$15.00 "Old New" Masters \$25.00—\$12.00. FIDDLER, Zion, Ill.

MUSIC LOVERS KNOW MORE ABOUT MUSIC! Unique correspondence course including sheet music, counterpoint, analysis, and more information. Golden, 85 Barrow, New York City.

"BUY USED MUSIC, Organ, miniature scores, symphonies, sheet music books, and more. Write: "MUSIC" to: "BIRTHDAY GIFTS, PERMANAL, 4913A Kimball, Chicago 26.

MUSIC COMPOSED, Orchestrated—songs arranged at small cost. Ziegand Music, 912 Main, Independence, Missouri.

Virgil Clavier for sale, Excellent condition. Write: "MUSIC" to: "BIRTHDAY GIFTS, PERMANAL, 4913A Kimball, Chicago 26.

C. MEISEL, INC., 428 Marks Place, New York City 2, N. Y. 50c. Master Tunes. Tallies for Violin in together with Cathedral Chimes. Strings Set Complete \$10.00.

Play piano by ear! A "sound" system. Booklet free. Joe Boucher, Box 12, Otisville, Pa. Write: "MUSIC" to: "BIRTHDAY GIFTS, PERMANAL, 4913A Kimball, Chicago 26.

Write Songs: Read "Songwriter's Review" Magazine, 1658—27 Broadway, New York 10. 10c copy; \$1.00 year.

I will show you how to get more students, make more money, and put your personality across. Call Louie T-3691.

Your Key to Success

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC In Your Spare Time at Home

CONSERVATORY-TRAINED MUSICIANS COMMAND BETTER INCOMES

YOU CAN OBTAIN THIS TRAINING AT HOME THROUGH THE

University Extension Conservatory

SINCE 1903, THE WORLD'S FINEST HOME STUDY CONSERVATORY OF MUSIC

CONSIDER THESE ADVANTAGES

Degree of Bachelor of Music—Diploma through extension courses by noted teachers.

Our Extension Method—Prepares you for better positions through study at your convenience.

Previous Work Evaluated—Advanced credits easily earned by using your spare time.

The highest types of Musical Training by Extension Methods, as developed and perfected by the University Extension Conservatory, is not an experiment, not a make-shift, but has proven its value and soundness in the careers of thousands of musicians and teachers who owe their success entirely to the personalized and painstaking coaching of this great Conservatory. Partial listing of courses below:

CHORAL CONDUCTING—Brand new course includes all the modern techniques—even radio broadcasting.

NORMAL PIANO—Especially designed for teachers and future teachers. Teaches and solves every problem of the progressive teacher.

ARRANGING—All the tricks of modern arranging drawn from the experiences of the biggest "name" arrangers in the country.

EAR TRAINING—Designed to give you the ability to read at sight, to transpose, and to transcribe. Invaluable training for vocal or instrumental work.

HARMONY—Written by two of the finest teachers in the country. Sings through in every way. From basic fundamentals right through to Counterpoint and Orchestration.

HISTORY—A modern course including all types of music from ancient origins to 20th Century. Interesting and analytical—not a dull collection of facts.

PUBLIC SCHOOL MUSIC—Fits you for actual work in the school room. Our model lessons develop originality and give you an excellent guide for teaching others.

Let Us Show You How—Catalog and literature sent free. Literature sent free. Literature sent free.

This is Your Opportunity—Mail Coupon Today!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-675, 28 East Jackson Blvd., Chicago 4, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- | | |
|--|---|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Public School Mus.—Register's | <input type="checkbox"/> Dance Band Arranging |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> History and Analysis of Music | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Cornet—Trumpet | <input type="checkbox"/> Double Counterpoint |
| <input type="checkbox"/> Professional Cornet—Trumpet | <input type="checkbox"/> Banjo |

Name..... Age.....

Street No..... City..... State.....

Are you teaching now?..... If so, how many pupils have you?..... Do you hold a Teacher's Certificate?.....

Have you studied Harmony?..... Would you like to earn the Degree of Bachelor of Music?.....

UNIVERSITY EXTENSION CONSERVATORY
28 EAST JACKSON BLVD. (DEPT. A-675) CHICAGO 4, ILL.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

HAROLD HURLBUT
Piano—New York—Hollywood
Member Nat. Assn. of Teachers of Singing,
Director of Singers of Metropolitan Opera,
Coca Opera, Hollywood Bowl, Radio, etc.
VOICE FOUNDATIONS, 1300 N. Y.
P.O. Box 1000, Hollywood, Calif.
Address: 2180 Beethoven Dr., Hollywood, Calif.

HAROLD HURLBUT
Singers Who Have Studied with Him Include
NADINE CONNER
Distinguished Singers: Metropolitan Opera,
HENRY COBURN, N.Y. City Center & Havana Opera
EVELYN HERBERT, ROBERT HALLIDAY, LOIS LEE
and other Stars of Opera, Stage and Radio
Address: Hollywood, Calif., Phone: GL 1954

ISABEL HUTCHESON
Teacher for Piano Teachers
Modern Piano Technique: Group work for Teachers
Cooking, concert pianists, Pianists Forum.
BROOKS MUSIC STUDIOS
10059, Elm Street, Dallas 2, Texas Phone CA 214

EVANGELINE LEHMAN
TEACHER OF SINGING
Opera—Operatic—Concert
147 Elmhurst Ave., Detroit 3, Mich. To: S-5413

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Howard Blvd.
FE 3570 Los Angeles, Calif.

THE SAM LOFF
BEL CANTO STUDIOS OF AN ACADEMY
The only place where you can learn the original
Bel Canto Method which developed
outstanding voices as NELSON DODI, IANICA
LUTTI, LUTTI CHOPIN and many others.
Under the direction of Zepha Samloff.
For Catalogue, 1150 West 5th St., Los Angeles 5
Phone FE 6294 No charge for Audition

DR. FRANCIS L. YORK
Advanced Voice Interpretation and the theory work
required for the degrees of M.A., B.A., and M.S.
Music. Special classes in piano and voice.
DETROIT CONSERVATORY OF MUSIC
DETROIT, MICH.

PRIVATE TEACHERS (New York City)

CECILIE JAHIEL
CONCERT PIANIST—COMPOSER
1st Prize of the Conservatory of Paris
Former pupil of Casali and Kovel
Coaching concert pianists for recitals
Courses for piano teachers and advanced pupils
Special classes for beginners
Telephone AT 9-316, R. 18 St., New York, N.Y.

HELEN ANDERSON
Concert Pianist
Interesting courses—piano, harmony
Many Successful Pupils
144 W. 72nd St., N. Y. C. To: S-4285

MARY BOXXAL BOVY
(Pupil of Leschetzky)
Pianist—Teacher—Composer—Building
"The results the can do are extraordinary"
Wolfe, Leonard Hill—Prof. of Music—Smith College
Address—Stetsonville, N.Y. Phone: 113 W. 57th St., New York, N.Y.
(Also at Chamber's Terrace, Princeton, N. J.)
Tel. 207 M

PRIVATE TEACHERS (New York City)

ROY CAMPBELL
Teacher of Successful Singers of
"STYLIZING" for Radio and the Stage
4074 Carnegie Hall, New York City
Telephone CL 5-7944

LUCIUS DUNCAN
Concert Violinist—Teacher
Pupil of Scherack
WESTCHSTER CONCERT BUREAU
White Plains, N.Y. Philadelphia, Pa.
54 Main St. LO 10, Main St.
White Plains 7802 LO 7-0773

EDWIN HUGHES
PIANISTS PREPARED FOR PUBLIC PERFORMANCE
AND FOR UNIVERSITY, COLLEGE AND
CONSERVATORY TEACHING POSITIONS.
SUMMER FOR CLASS, JULY 10-AUGUST 13
For full information address:
138 West 87th Street, New York 24, N. Y.
Tel. Schuyler 4-0241

CHARLES LAPOURQUE STUDIOS
COMPLETE MUSIC EDUCATION
Mr. Lapourque is the author of "The Secret"—Daily
Vocal Exercises.
Expert in solving all problems of the SINGING
and SPEAKING Voice—(1919-1922) SINGING
TECHNIQUE—(1922-1923) SINGING
TECHNIQUE—(1923-1924) SINGING
TECHNIQUE—(1924-1925) SINGING
TECHNIQUE—(1925-1926) SINGING
TECHNIQUE—(1926-1927) SINGING
TECHNIQUE—(1927-1928) SINGING
TECHNIQUE—(1928-1929) SINGING
TECHNIQUE—(1929-1930) SINGING
TECHNIQUE—(1930-1931) SINGING
TECHNIQUE—(1931-1932) SINGING
TECHNIQUE—(1932-1933) SINGING
TECHNIQUE—(1933-1934) SINGING
TECHNIQUE—(1934-1935) SINGING
TECHNIQUE—(1935-1936) SINGING
TECHNIQUE—(1936-1937) SINGING
TECHNIQUE—(1937-1938) SINGING
TECHNIQUE—(1938-1939) SINGING
TECHNIQUE—(1939-1940) SINGING
TECHNIQUE—(1940-1941) SINGING
TECHNIQUE—(1941-1942) SINGING
TECHNIQUE—(1942-1943) SINGING
TECHNIQUE—(1943-1944) SINGING
TECHNIQUE—(1944-1945) SINGING
TECHNIQUE—(1945-1946) SINGING
TECHNIQUE—(1946-1947) SINGING
TECHNIQUE—(1947-1948) SINGING
TECHNIQUE—(1948-1949) SINGING
TECHNIQUE—(1949-1950) SINGING
TECHNIQUE—(1950-1951) SINGING
TECHNIQUE—(1951-1952) SINGING
TECHNIQUE—(1952-1953) SINGING
TECHNIQUE—(1953-1954) SINGING
TECHNIQUE—(1954-1955) SINGING
TECHNIQUE—(1955-1956) SINGING
TECHNIQUE—(1956-1957) SINGING
TECHNIQUE—(1957-1958) SINGING
TECHNIQUE—(1958-1959) SINGING
TECHNIQUE—(1959-1960) SINGING
TECHNIQUE—(1960-1961) SINGING
TECHNIQUE—(1961-1962) SINGING
TECHNIQUE—(1962-1963) SINGING
TECHNIQUE—(1963-1964) SINGING
TECHNIQUE—(1964-1965) SINGING
TECHNIQUE—(1965-1966) SINGING
TECHNIQUE—(1966-1967) SINGING
TECHNIQUE—(1967-1968) SINGING
TECHNIQUE—(1968-1969) SINGING
TECHNIQUE—(1969-1970) SINGING
TECHNIQUE—(1970-1971) SINGING
TECHNIQUE—(1971-1972) SINGING
TECHNIQUE—(1972-1973) SINGING
TECHNIQUE—(1973-1974) SINGING
TECHNIQUE—(1974-1975) SINGING
TECHNIQUE—(1975-1976) SINGING
TECHNIQUE—(1976-1977) SINGING
TECHNIQUE—(1977-1978) SINGING
TECHNIQUE—(1978-1979) SINGING
TECHNIQUE—(1979-1980) SINGING
TECHNIQUE—(1980-1981) SINGING
TECHNIQUE—(1981-1982) SINGING
TECHNIQUE—(1982-1983) SINGING
TECHNIQUE—(1983-1984) SINGING
TECHNIQUE—(1984-1985) SINGING
TECHNIQUE—(1985-1986) SINGING
TECHNIQUE—(1986-1987) SINGING
TECHNIQUE—(1987-1988) SINGING
TECHNIQUE—(1988-1989) SINGING
TECHNIQUE—(1989-1990) SINGING
TECHNIQUE—(1990-1991) SINGING
TECHNIQUE—(1991-1992) SINGING
TECHNIQUE—(1992-1993) SINGING
TECHNIQUE—(1993-1994) SINGING
TECHNIQUE—(1994-1995) SINGING
TECHNIQUE—(1995-1996) SINGING
TECHNIQUE—(1996-1997) SINGING
TECHNIQUE—(1997-1998) SINGING
TECHNIQUE—(1998-1999) SINGING
TECHNIQUE—(1999-2000) SINGING
TECHNIQUE—(2000-2001) SINGING
TECHNIQUE—(2001-2002) SINGING
TECHNIQUE—(2002-2003) SINGING
TECHNIQUE—(2003-2004) SINGING
TECHNIQUE—(2004-2005) SINGING
TECHNIQUE—(2005-2006) SINGING
TECHNIQUE—(2006-2007) SINGING
TECHNIQUE—(2007-2008) SINGING
TECHNIQUE—(2008-2009) SINGING
TECHNIQUE—(2009-2010) SINGING
TECHNIQUE—(2010-2011) SINGING
TECHNIQUE—(2011-2012) SINGING
TECHNIQUE—(2012-2013) SINGING
TECHNIQUE—(2013-2014) SINGING
TECHNIQUE—(2014-2015) SINGING
TECHNIQUE—(2015-2016) SINGING
TECHNIQUE—(2016-2017) SINGING
TECHNIQUE—(2017-2018) SINGING
TECHNIQUE—(2018-2019) SINGING
TECHNIQUE—(2019-2020) SINGING
TECHNIQUE—(2020-2021) SINGING
TECHNIQUE—(2021-2022) SINGING
TECHNIQUE—(2022-2023) SINGING
TECHNIQUE—(2023-2024) SINGING
TECHNIQUE—(2024-2025) SINGING
TECHNIQUE—(2025-2026) SINGING
TECHNIQUE—(2026-2027) SINGING
TECHNIQUE—(2027-2028) SINGING
TECHNIQUE—(2028-2029) SINGING
TECHNIQUE—(2029-2030) SINGING
TECHNIQUE—(2030-2031) SINGING
TECHNIQUE—(2031-2032) SINGING
TECHNIQUE—(2032-2033) SINGING
TECHNIQUE—(2033-2034) SINGING
TECHNIQUE—(2034-2035) SINGING
TECHNIQUE—(2035-2036) SINGING
TECHNIQUE—(2036-2037) SINGING
TECHNIQUE—(2037-2038) SINGING
TECHNIQUE—(2038-2039) SINGING
TECHNIQUE—(2039-2040) SINGING
TECHNIQUE—(2040-2041) SINGING
TECHNIQUE—(2041-2042) SINGING
TECHNIQUE—(2042-2043) SINGING
TECHNIQUE—(2043-2044) SINGING
TECHNIQUE—(2044-2045) SINGING
TECHNIQUE—(2045-2046) SINGING
TECHNIQUE—(2046-2047) SINGING
TECHNIQUE—(2047-2048) SINGING
TECHNIQUE—(2048-2049) SINGING
TECHNIQUE—(2049-2050) SINGING
TECHNIQUE—(2050-2051) SINGING
TECHNIQUE—(2051-2052) SINGING
TECHNIQUE—(2052-2053) SINGING
TECHNIQUE—(2053-2054) SINGING
TECHNIQUE—(2054-2055) SINGING
TECHNIQUE—(2055-2056) SINGING
TECHNIQUE—(2056-2057) SINGING
TECHNIQUE—(2057-2058) SINGING
TECHNIQUE—(2058-2059) SINGING
TECHNIQUE—(2059-2060) SINGING
TECHNIQUE—(2060-2061) SINGING
TECHNIQUE—(2061-2062) SINGING
TECHNIQUE—(2062-2063) SINGING
TECHNIQUE—(2063-2064) SINGING
TECHNIQUE—(2064-2065) SINGING
TECHNIQUE—(2065-2066) SINGING
TECHNIQUE—(2066-2067) SINGING
TECHNIQUE—(2067-2068) SINGING
TECHNIQUE—(2068-2069) SINGING
TECHNIQUE—(2069-2070) SINGING
TECHNIQUE—(2070-2071) SINGING
TECHNIQUE—(2071-2072) SINGING
TECHNIQUE—(2072-2073) SINGING
TECHNIQUE—(2073-2074) SINGING
TECHNIQUE—(2074-2075) SINGING
TECHNIQUE—(2075-2076) SINGING
TECHNIQUE—(2076-2077) SINGING
TECHNIQUE—(2077-2078) SINGING
TECHNIQUE—(2078-2079) SINGING
TECHNIQUE—(2079-2080) SINGING
TECHNIQUE—(2080-2081) SINGING
TECHNIQUE—(2081-2082) SINGING
TECHNIQUE—(2082-2083) SINGING
TECHNIQUE—(2083-2084) SINGING
TECHNIQUE—(2084-2085) SINGING
TECHNIQUE—(2085-2086) SINGING
TECHNIQUE—(2086-2087) SINGING
TECHNIQUE—(2087-2088) SINGING
TECHNIQUE—(2088-2089) SINGING
TECHNIQUE—(2089-2090) SINGING
TECHNIQUE—(2090-2091) SINGING
TECHNIQUE—(2091-2092) SINGING
TECHNIQUE—(2092-2093) SINGING
TECHNIQUE—(2093-2094) SINGING
TECHNIQUE—(2094-2095) SINGING
TECHNIQUE—(2095-2096) SINGING
TECHNIQUE—(2096-2097) SINGING
TECHNIQUE—(2097-2098) SINGING
TECHNIQUE—(2098-2099) SINGING
TECHNIQUE—(2099-2100) SINGING
TECHNIQUE—(2100-2101) SINGING
TECHNIQUE—(2101-2102) SINGING
TECHNIQUE—(2102-2103) SINGING
TECHNIQUE—(2103-2104) SINGING
TECHNIQUE—(2104-2105) SINGING
TECHNIQUE—(2105-2106) SINGING
TECHNIQUE—(2106-2107) SINGING
TECHNIQUE—(2107-2108) SINGING
TECHNIQUE—(2108-2109) SINGING
TECHNIQUE—(2109-2110) SINGING
TECHNIQUE—(2110-2111) SINGING
TECHNIQUE—(2111-2112) SINGING
TECHNIQUE—(2112-2113) SINGING
TECHNIQUE—(2113-2114) SINGING
TECHNIQUE—(2114-2115) SINGING
TECHNIQUE—(2115-2116) SINGING
TECHNIQUE—(2116-2117) SINGING
TECHNIQUE—(2117-2118) SINGING
TECHNIQUE—(2118-2119) SINGING
TECHNIQUE—(2119-2120) SINGING
TECHNIQUE—(2120-2121) SINGING
TECHNIQUE—(2121-2122) SINGING
TECHNIQUE—(2122-2123) SINGING
TECHNIQUE—(2123-2124) SINGING
TECHNIQUE—(2124-2125) SINGING
TECHNIQUE—(2125-2126) SINGING
TECHNIQUE—(2126-2127) SINGING
TECHNIQUE—(2127-2128) SINGING
TECHNIQUE—(2128-2129) SINGING
TECHNIQUE—(2129-2130) SINGING
TECHNIQUE—(2130-2131) SINGING
TECHNIQUE—(2131-2132) SINGING
TECHNIQUE—(2132-2133) SINGING
TECHNIQUE—(2133-2134) SINGING
TECHNIQUE—(2134-2135) SINGING
TECHNIQUE—(2135-2136) SINGING
TECHNIQUE—(2136-2137) SINGING
TECHNIQUE—(2137-2138) SINGING
TECHNIQUE—(2138-2139) SINGING
TECHNIQUE—(2139-2140) SINGING
TECHNIQUE—(2140-2141) SINGING
TECHNIQUE—(2141-2142) SINGING
TECHNIQUE—(2142-2143) SINGING
TECHNIQUE—(2143-2144) SINGING
TECHNIQUE—(2144-2145) SINGING
TECHNIQUE—(2145-2146) SINGING
TECHNIQUE—(2146-2147) SINGING
TECHNIQUE—(2147-2148) SINGING
TECHNIQUE—(2148-2149) SINGING
TECHNIQUE—(2149-2150) SINGING
TECHNIQUE—(2150-2151) SINGING
TECHNIQUE—(2151-2152) SINGING
TECHNIQUE—(2152-2153) SINGING
TECHNIQUE—(2153-2154) SINGING
TECHNIQUE—(2154-2155) SINGING
TECHNIQUE—(2155-2156) SINGING
TECHNIQUE—(2156-2157) SINGING
TECHNIQUE—(2157-2158) SINGING
TECHNIQUE—(2158-2159) SINGING
TECHNIQUE—(2159-2160) SINGING
TECHNIQUE—(2160-2161) SINGING
TECHNIQUE—(2161-2162) SINGING
TECHNIQUE—(2162-2163) SINGING
TECHNIQUE—(2163-2164) SINGING
TECHNIQUE—(2164-2165) SINGING
TECHNIQUE—(2165-2166) SINGING
TECHNIQUE—(2166-2167) SINGING
TECHNIQUE—(2167-2168) SINGING
TECHNIQUE—(2168-2169) SINGING
TECHNIQUE—(2169-2170) SINGING
TECHNIQUE—(2170-2171) SINGING
TECHNIQUE—(2171-2172) SINGING
TECHNIQUE—(2172-2173) SINGING
TECHNIQUE—(2173-2174) SINGING
TECHNIQUE—(2174-2175) SINGING
TECHNIQUE—(2175-2176) SINGING
TECHNIQUE—(2176-2177) SINGING
TECHNIQUE—(2177-2178) SINGING
TECHNIQUE—(2178-2179) SINGING
TECHNIQUE—(2179-2180) SINGING
TECHNIQUE—(2180-2181) SINGING
TECHNIQUE—(2181-2182) SINGING
TECHNIQUE—(2182-2183) SINGING
TECHNIQUE—(2183-2184) SINGING
TECHNIQUE—(2184-2185) SINGING
TECHNIQUE—(2185-2186) SINGING
TECHNIQUE—(2186-2187) SINGING
TECHNIQUE—(2187-2188) SINGING
TECHNIQUE—(2188-2189) SINGING
TECHNIQUE—(2189-2190) SINGING
TECHNIQUE—(2190-2191) SINGING
TECHNIQUE—(2191-2192) SINGING
TECHNIQUE—(2192-2193) SINGING
TECHNIQUE—(2193-2194) SINGING
TECHNIQUE—(2194-2195) SINGING
TECHNIQUE—(2195-2196) SINGING
TECHNIQUE—(2196-2197) SINGING
TECHNIQUE—(2197-2198) SINGING
TECHNIQUE—(2198-2199) SINGING
TECHNIQUE—(2199-2200) SINGING
TECHNIQUE—(2200-2201) SINGING
TECHNIQUE—(2201-2202) SINGING
TECHNIQUE—(2202-2203) SINGING
TECHNIQUE—(2203-2204) SINGING
TECHNIQUE—(2204-2205) SINGING
TECHNIQUE—(2205-2206) SINGING
TECHNIQUE—(2206-2207) SINGING
TECHNIQUE—(2207-2208) SINGING
TECHNIQUE—(2208-2209) SINGING
TECHNIQUE—(2209-2210) SINGING
TECHNIQUE—(2210-2211) SINGING
TECHNIQUE—(2211-2212) SINGING
TECHNIQUE—(2212-2213) SINGING
TECHNIQUE—(2213-2214) SINGING
TECHNIQUE—(2214-2215) SINGING
TECHNIQUE—(2215-2216) SINGING
TECHNIQUE—(2216-2217) SINGING
TECHNIQUE—(2217-2218) SINGING
TECHNIQUE—(2218-2219) SINGING
TECHNIQUE—(2219-2220) SINGING
TECHNIQUE—(2220-2221) SINGING
TECHNIQUE—(2221-2222) SINGING
TECHNIQUE—(2222-2223) SINGING
TECHNIQUE—(2223-2224) SINGING
TECHNIQUE—(2224-2225) SINGING
TECHNIQUE—(2225-2226) SINGING
TECHNIQUE—(2226-2227) SINGING
TECHNIQUE—(2227-2228) SINGING
TECHNIQUE—(2228-2229) SINGING
TECHNIQUE—(2229-2230) SINGING
TECHNIQUE—(2230-2231) SINGING
TECHNIQUE—(2231-2232) SINGING
TECHNIQUE—(2232-2233) SINGING
TECHNIQUE—(2233-2234) SINGING
TECHNIQUE—(2234-2235) SINGING
TECHNIQUE—(2235-2236) SINGING
TECHNIQUE—(2236-2237) SINGING
TECHNIQUE—(2237-2238) SINGING
TECHNIQUE—(2238-2239) SINGING
TECHNIQUE—(2239-2240) SINGING
TECHNIQUE—(2240-2241) SINGING
TECHNIQUE—(2241-2242) SINGING
TECHNIQUE—(2242-2243) SINGING
TECHNIQUE—(2243-2244) SINGING
TECHNIQUE—(2244-2245) SINGING
TECHNIQUE—(2245-2246) SINGING
TECHNIQUE—(2246-2247) SINGING
TECHNIQUE—(2247-2248) SINGING
TECHNIQUE—(2248-2249) SINGING
TECHNIQUE—(2249-2250) SINGING
TECHNIQUE—(2250-2251) SINGING
TECHNIQUE—(2251-2252) SINGING
TECHNIQUE—(2252-2253) SINGING
TECHNIQUE—(2253-2254) SINGING
TECHNIQUE—(2254-2255) SINGING
TECHNIQUE—(2255-2256) SINGING
TECHNIQUE—(2256-2257) SINGING
TECHNIQUE—(2257-2258) SINGING
TECHNIQUE—(2258-2259) SINGING
TECHNIQUE—(2259-2260) SINGING
TECHNIQUE—(2260-2261) SINGING
TECHNIQUE—(2261-2262) SINGING
TECHNIQUE—(2262-2263) SINGING
TECHNIQUE—(2263-2264) SINGING
TECHNIQUE—(2264-2265) SINGING
TECHNIQUE—(2265-2266) SINGING
TECHNIQUE—(2266-2267) SINGING
TECHNIQUE—(2267-2268) SINGING
TECHNIQUE—(2268-2269) SINGING
TECHNIQUE—(2269-2270) SINGING
TECHNIQUE—(2270-2271) SINGING
TECHNIQUE—(2271-2272) SINGING
TECHNIQUE—(2272-2273) SINGING
TECHNIQUE—(2273-2274) SINGING
TECHNIQUE—(2274-2275) SINGING
TECHNIQUE—(2275-2276) SINGING
TECHNIQUE—(2276-2277) SINGING
TECHNIQUE—(2277-2278) SINGING
TECHNIQUE—(2278-2279) SINGING
TECHNIQUE—(2279-2280) SINGING
TECHNIQUE—(2280-2281) SINGING
TECHNIQUE—(2281-2282) SINGING
TECHNIQUE—(2282-2283) SINGING
TECHNIQUE—(2283-2284) SINGING
TECHNIQUE—(2284-2285) SINGING
TECHNIQUE—(2285-2286) SINGING
TECHNIQUE—(2286-2287) SINGING
TECHNIQUE—(2287-2288) SINGING
TECHNIQUE—(2288-2289) SINGING
TECHNIQUE—(2289-2290) SINGING
TECHNIQUE—(2290-2291) SINGING
TECHNIQUE—(2291-2292) SINGING
TECHNIQUE—(2292-2293) SINGING
TECHNIQUE—(2293-2294) SINGING
TECHNIQUE—(2294-2295) SINGING
TECHNIQUE—(2295-2296) SINGING
TECHNIQUE—(2296-2297) SINGING
TECHNIQUE—(2297-2298) SINGING
TECHNIQUE—(2298-2299) SINGING
TECHNIQUE—(2299-2300) SINGING
TECHNIQUE—(2300-2301) SINGING
TECHNIQUE—(2301-2302) SINGING
TECHNIQUE—(2302-2303) SINGING
TECHNIQUE—(2303-2304) SINGING
TECHNIQUE—(2304-2305) SINGING
TECHNIQUE—(2305-2306) SINGING
TECHNIQUE—(2306-2307) SINGING
TECHNIQUE—(2307-2308) SINGING
TECHNIQUE—(2308-2309) SINGING
TECHNIQUE—(2309-2310) SINGING
TECHNIQUE—(2310-2311) SINGING
TECHNIQUE—(2311-2312) SINGING
TECHNIQUE—(2312-2313) SINGING
TECHNIQUE—(2313-2314) SINGING
TECHNIQUE—(2314-2315) SINGING
TECHNIQUE—(2315-2316) SINGING
TECHNIQUE—(2316-2317) SINGING
TECHNIQUE—(2317-2318) SINGING
TECHNIQUE—(2318-2319) SINGING
TECHNIQUE—(2319-2320) SINGING
TECHNIQUE—(2320-2321) SINGING
TECHNIQUE—(2321-2322) SINGING
TECHNIQUE—(2322-2323) SINGING
TECHNIQUE—(2323-2324) SINGING
TECHNIQUE—(2324-2325) SINGING
TECHNIQUE—(2325-2326) SINGING
TECHNIQUE—(2326-2327) SINGING
TECHNIQUE—(2327-2328) SINGING
TECHNIQUE—(2328-2329) SINGING
TECHNIQUE—(2329-2330) SINGING
TECHNIQUE—(2330-2331) SINGING
TECHNIQUE—(2331-2332) SINGING
TECHNIQUE—(2332-2333) SINGING
TECHNIQUE—(2333-2334) SINGING
TECHNIQUE—(2334-2335) SINGING
TECHNIQUE—(2335-2336) SINGING
TECHNIQUE—(2336-2337) SINGING
TECHNIQUE—(2337-2338) SINGING
TECHNIQUE—(2338-2339) SINGING
TECHNIQUE—(2339-2340) SINGING
TECHNIQUE—(2340-2341) SINGING
TECHNIQUE—(2341-2342) SINGING
TECHNIQUE—(2342-2343) SINGING
TECHNIQUE—(2343-2344) SINGING
TECHNIQUE—(2344-2345) SINGING
TECHNIQUE—(2345-2346) SINGING
TECHNIQUE—(2346-2347) SINGING
TECHNIQUE—(2347-2348) SINGING
TECHNIQUE—(2348-2349) SINGING
TECHNIQUE—(2349-2350) SINGING
TECHNIQUE—(2350-2351) SINGING
TECHNIQUE—(2351-2352) SINGING
TECHNIQUE—(2352-2353) SINGING
TECHNIQUE—(2353-2354) SINGING
TECHNIQUE—(2354-2355) SINGING
TECHNIQUE—(2355-2356) SINGING
TECHNIQUE—(2356-2357) SINGING
TECHNIQUE—(2357-2358) SINGING
TECHNIQUE—(2358-2359) SINGING
TECHNIQUE—(2359-2360) SINGING
TECHNIQUE—(2360-2361) SINGING
TECHNIQUE—(2361-2362) SINGING
TECHNIQUE—(2362-2363) SINGING
TECHNIQUE—(2363-2364) SINGING
TECHNIQUE—(2364-2365) SINGING
TECHNIQUE—(2365-2366) SINGING
TECHNIQUE—(2366-2367) SINGING
TECHNIQUE—(2367-2368) SINGING
TECHNIQUE—(2368-2369) SINGING
TECHNIQUE—(2369-2370) SINGING
TECHNIQUE—(2370-2371) SINGING
TECHNIQUE—(2371-2372) SINGING
TECHNIQUE—(2372-2373) SINGING
TECHNIQUE—(2373-2374) SINGING
TECHNIQUE—(2374-2375) SINGING
TECHNIQUE—(2375-2376) SINGING
TECHNIQUE—(2376-2377) SINGING
TECHNIQUE—(2377-2378) SINGING
TECHNIQUE—(2378-2379) SINGING
TECHNIQUE—(2379-2380) SINGING
TECHNIQUE—(2380-2381) SINGING
TECHNIQUE—(2381-2382) SINGING
TECHNIQUE—(2382-2383) SINGING
TECHNIQUE—(2383-2384) SINGING
TECHNIQUE—(2384-2385) SINGING
TECHNIQUE—(2385-2386) SINGING
TECHNIQUE—(2386-2387) SINGING
TECHNIQUE—(2387-2388) SINGING
TECHNIQUE—(2388-2389) SINGING
TECHNIQUE—(2389-2390) SINGING
TECHNIQUE—(2390-2391) SINGING
TECHNIQUE—(2391-2392) SINGING
TECHNIQUE—(2392-2393) SINGING
TECHNIQUE—(2393-2394) SINGING
TECHNIQUE—(2394-2395) SINGING
TECHNIQUE—(2395-2396) SINGING
TECHNIQUE—(2396-2397) SINGING
TECHNIQUE—(2397-2398) SINGING
TECHNIQUE—(2398-2399) SINGING
TECHNIQUE—(2399-2400) SINGING
TECHNIQUE—(2400-2401) SINGING
TECHNIQUE—(2401-2402) SINGING
TECHNIQUE—(2402-2403) SINGING
TECHNIQUE—(2403-2404) SINGING
TECHNIQUE—(2404-2405) SINGING
TECHNIQUE—(2405-2406) SINGING
TECHNIQUE—(2406-2407) SINGING
TECHNIQUE—(2407-2408) SINGING
TECHNIQUE—(2408-2409) SINGING
TECHNIQUE—(2409-2410) SINGING
TECHNIQUE—(2410-2411) SINGING
TECHNIQUE—(2411-2412) SINGING
TECHNIQUE—(2412-2413) SINGING
TECHNIQUE—(2413-2414) SINGING
TECHNIQUE—(2414-2415) SINGING
TECHNIQUE—(2415-2416) SINGING
TECHNIQUE—(2416-2417) SINGING
TECHNIQUE—(2417-2418) SINGING
TECHNIQUE—(2418-2419) SINGING
TECHNIQUE—(2419-2420) SINGING
TECHNIQUE—(2420-2421) SINGING
TECHNIQUE—(2421-2422) SINGING
TECHNIQUE—(2422-2423) SINGING
TECHNIQUE—(2423

Junior Etude

Edited by

ELIZABETH A. GEST

Circus Learners and Trainers

by Lillie M. Jordan

ONLY by patiently going over and over the same task are skill and knowledge gained anywhere in the world. That is worth remembering. Even the circus animals must, in their own way, be made to realize this, or they could never be trained to excite and delight the throngs of people who go to see them perform under "the big top."



Black Panther practicing his tricks

No doubt you have watched an elephant march sedately around the ring, keeping step with the music of the band, keeping his trunk a certain distance from the elephant in front of him. You may have watched him raise his heavy body on his hind legs. How did he learn to do these tricks?

Perhaps you have seen a lion climb up and sit on a pedestal. You might think he would topple off, but he never does. He did not learn to do that trick in a hurry. No, indeed!

That monkey, smart as he is, needed

plenty of schooling and practice to learn to ride horseback smoking a pipe! How did he learn to do it?

Yes, even the circus animals are pupils and have to spend hours and hours, and weeks and years, through a long course of instruction, with constant drilling under skillful, patient teachers, and doing the same task, over and over again. They are rewarded by their teachers for good work, and sometimes are punished for laziness, just as the boys and girls who expect to learn any skill.

And think of the endless practice and rehearsing required of the human circus performers—the clowns and acrobats—who seem to be having nothing but fun!

Whenever you get tired of doing the same kind of finger exercises, remember the endless practice required over the years before you see and enjoy the skillful tricks performed under the Big Top.

Lullaby

by Martha V. Binde

The tall trees are singing the birds to sleep.

So soothingly, so drowsily; A murmuring lullaby, soft and deep That fills the twilight, ev'ning sky.

The wind rocks the birds in their cradle nest.

So carefully, so quietly, And joins in the song as they're soothed to rest; It is their bedtime lullaby.

Quiz No. 45

1. What is the "leading tone" in the major key that has six sharps in its signature? (5 points)
2. Schubert wrote ten symphonies, some of which were incomplete. What is the number of the famous "Unfinished" Symphony? (20 points)
3. What is the nationality of the orchestra conductor, Toscanini? (5 points)
4. Which of the following composers died before 1850: Chopin, Brahms, Mendelssohn, Wagner? (15 points)
5. Which of the following terms relate to a change in tempo: *ritardando*, *diminuendo*, *crescendo*, *meno mosso*? (5 points)
6. What is a symphonic poem? (15 points)
7. What theme is given with the Quiz? (10 points)
8. What is a coloratura soprano? (15 points)
9. In the orchestra, to which class of instruments does the triangle belong? (5 points)
10. What are the letter names of the tones of the subdominant triad in the key of F-sharp minor? (5 points)

Answers on next page

Music History and Patty

by Gertrude Greenhalgh Walker

IT was a bright afternoon. Patty's music lesson day, but she came home from school with a frown on her face. "What is the matter, Patty?" asked her mother. "You certainly look like—well, are you sick?"

"Yes I am, I'm sick of history and we're going to have a test in it tomorrow. I'm glad we don't have to study music history, anyway!" "Oh, my dear, that is a mistaken idea. Of course you will study music history, and you will like it, too. I liked it when I studied it, so I know what I am talking about. And your music teacher will soon start you in it, I feel sure."

"Music history? Why mother! How can that help me with music lessons? Her mother mentioned a few reasons. "It will give you an understanding of the lives and times of the great composers; it will tell you of the development of music from the earliest times, how some things have changed a great deal, others not much; it will tell about the development of instruments, the origin of opera and oratorio, the different forms and styles of compositions, and oh, just so many interesting things, I could not begin to mention them all. But look at the clock. You had better dash off to your lesson or you'll be late."

Patty had a good lesson and was doing some sight reading, but got into a little difficulty. "Look carefully, Patty. You overlooked a sign."

"I didn't notice that treble clef sign. That tells me to cross left hand over the right, in this spot."

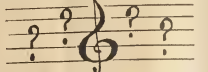
"By the way, Patty," began Miss Brown, "do you know what *treble* means?"

"I think it means three," Patty answered promptly.

"That's right. Now, why do we call the G clef the treble clef?"

"I have no idea," answered Patty. "I have only heard of it in connection with the treble clef and three. None whatever."

"That's one interesting little thing I learned in music history. You see, years and years ago, it was the custom, in four-part writing, to put the bass voice, or part, on the F clef, which is now frequently called the bass clef, and to put the other three voices or parts, the treble, alto, and soprano, on the G clef, which



came to be called the treble clef because it carried the three voice parts."

"How interesting!" exclaimed Patty. "As you know, we do not write four-part harmony that way now. Look in your hymn book and notice the difference. You will see the bass and tenor on the F clef and the alto and soprano on the G clef, or, if you like, bass, tenor, and treble clef. Now, let's go back to that treble clef sign in our sight reading."

Later Patty said to her mother, "I had a very interesting lesson today. Miss Brown gave me a very short music history lesson and she's going to give me some every week."

"All history is fun, Patty. And when you read about some event or some person of long ago, just imagine you were living at the same time."

"And mother, if Miss Brown gives me the name of a music history book, will you get it for me?"

"I certainly will. You can tell that to Miss Brown."

Some July Birthdays and Anniversaries

- July 2 is the birthday of Christoph Willibald Ritter von Gluck (1714), one of the great opera composers.
- July 3 is the birthday of Theodore Presner (1848). All JUNIOR ETUDE readers should be interested in Theodore Presner who founded ETUDE the music magazine, in 1883.
- July 3 also commemorates the date when George Washington took command of the Continental Army.
- July 4 is the "Fourth of July" and of course you all know that celebrates the signing of the Declaration of Independence.
- July 4 is also the birthday of Stephen Foster (1826), composer of *Swanee River*, *Old Folks at Home*, and so forth.
- July 9 is the birthday of Ottorino Respighi (1879), an Italian composer well known for his compositions for orchestras, *The Pines of Rome* and *The Fountains of Rome*. He died in 1936.
- July 26 is the birthday of the excellent former conductor of the Boston Symphony Orchestra, Serge Koussevitzky (1874), recently retired.
- July 27 is the birthday of Enrique Granados (1867), composer of Spanish operas, who was shot and lost a leg in 1916, when his ship was torpedoed.

Hitting H.C.

By Sallie Lierande, Nebraska

Prize winner, Class B, Kodak contest

The Wise Little Bird

(Prize winner in Class G, Spectator Contest)

A little bird in the tree
Cooed his eye and winked at me.
A little song in a merry key
This little birdie sang to me.
His little song—it went like this:
Just practice daily, never miss.
Then, in the end, in front of all,
You may play in Carnegie Hall.
BILLY KEMP (AGE 10),
District of Columbia.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

Recordings for Teen-age

Junior Readers

How many of you bought a record, or asked for one for a birthday or graduation present, as was suggested last month? If you started your collection, or added to one already started, you will soon have a list of records to be proud of.

Here are some more to add to your recommended list.

COLUMBIA

Violoncello solo: *Orientele*, by Cui, with *Tango* by Albeniz, played by Feuermann. (No. 1753D)

Folk-song: *O Solo Mio*, with *Santa Lucia*, sung by Nino Martin. (No. 1753D)
Orchestra: *Prelude to the First Act* of Wagner's opera, "Lohengrin," played by the Pittsburgh Symphony Orchestra. (No. 1753D)

RCA VICTOR

Piano, *Fantasy-Improvisata*, with *Nocturne in E-flat*, Chopin, played by Alexander Brailowsky. (No. 12-1001)

Voice, *My Name is Mimi*, with *Mimi's Farewell*, from Puccini's opera, "La Bohème," sung by Dorothy Kirsten. (No. 11-956A)
Orchestra, *Poeta and Fugue* from the opera, "Schwanda" by Weinberger, played by the Minneapolis Symphony Orchestra. (No. 12-1019)

Letter Boxes

(Replies to letters appearing on this page will be forwarded when sent in care of the JUNIOR ETUDE)

Dear JUNIOR ETUDE:
I have been thinking of writing to you for a long time. My teacher takes ETUDE and we both enjoy reading it. I would like to send the monthly competitions but we receive ETUDE too late here for the closing date. I have been studying piano for several years. My mother also plays the piano and my brother plays the violin but my father plays nothing. I would like to hear from some friends about my own age.

From your friend,
Judy Gollan (Age 14), West Australia

Dear JUNIOR ETUDE:
I would like to hear from some music lovers like myself. I study piano and also play trumpet in our High School Band.

Bonnie Marie Seamblom (Age 15), Indiana

Answers to Quiz

- 1. E-sharp; 2. No. 8; 3. Italian; 4. Chopin and Mendelssohn; 5. *Ritardando* and *meno mosso*; 6. A composition in which the movement of irregular tempo is played by a symphony orchestra, the music supposed to describe or relate to a poetic idea, or an event or story; 7. Waltz in A-flat major, from *Stella*, by Liszt; 8. A soprano voice of flexible quality capable of performing trills, runs, and other ornamental passages; 9. Percussion; 10. Cabaret-Esharp-G-sharp.

Picture Puzzle

By J. B. Tweeter

Spell the objects portrayed on the upper, or plus row. Do the same with the objects on the lower, or minus row. Subtract or cancel all the identical letters in both rows.



Hand + Heart + Circle + Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

Heart - Circle - Triangle = H-E-A-R-T

JOAQUIN FOSTER

Renowned Spanish concert pianist, member of the Artist Faculty of the Piano Department.

Instruction from eminent Artist Teachers is available to talented students at Sherwood, from the beginning of their studies. Certificate, Diploma, Degree courses in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Conducting, Theory, Composition. Dormitory accommodations at moderate cost. Courses for veterans under G.I. Bill of Rights. Fall Semester opens September 12. For free catalog, write Arthur Wildman, Musical Director, 1014 South Michigan Avenue, Chicago 5, Illinois.



Member of National Association of Schools of Music

SOUTHERN CALIFORNIA SCHOOL OF MUSIC AND ARTS

HAL D. CRAIN, Director
A school of serious purpose and high integrity. Unsurpassed teaching staff includes ERNST KRENE, ERIC ZEIS, DR. S. R. STEIN, H. D. CRAIN, ROBERT A. YOST, WOLFGANG FRANKEL.
Graded courses—beginning to finished study.

Address Registrar, 3173 Wilshire Blvd., Los Angeles 5, Calif.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art
End year. Events of artist teachers.
Member of National Association of Schools of Music.
Send for a free catalog—Address: John R. Heston, Pres., 376 Kimball Bldg., Chicago

CHICAGO MUSICAL COLLEGE

Founded 1887 by Dr. F. Ziegler
CONFERES DEGREES OF B.MUS., M.MUS., M.A., M.PH.D.
Member of National Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 60 E. Van Buren St., Chicago 5, Illinois

PHILADELPHIA MUSICAL ACADEMY

Pennsylvania's Oldest Music School
Founded 1870
2nd Assistant, President-Director
Distinguished Faculty—SOURCES LEADING TO DIPLOMAS AND DEGREES
Special Preparation for Opera and Stage Direction
Write for particulars and catalogue

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma
BERYL RUBINSTEIN, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

CINCINNATI CONSERVATORY OF MUSIC

Dr. Luther A. Richman, Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts affiliated with University of Cincinnati. Complete school of music—Faculty of international reputation. Degrees, Diplomas, Certificates—Honorary, 10 acre campus. Address: Cincinnati, Ohio

Box E. T. C. M. BENJAMIN, Registrar CINCINNATI 19, OHIO

2nd Edition, COMPLETE TREATISE ON TRANSPPOSITION

Copyrighted all problems of Transposition
Send for folder or send \$2.00 for book
Charles Langford, 30 W. 57th Street, New York 19

JACK EPSTEIN

1401 Stairway Bldg., New York City

PUBLISHER'S Notes

A Monthly Bulletin of Interest to All Music Lovers

July, 1949

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance of Publication Cash Prices apply only to single copy orders placed prior to publication. Delivery (postpaid) will be made when the books are ready. Send order to

THEODORE PRESSER CO.
Bryn Mawr, Pennsylvania

ORGAN MUSINGS
A Collection of Original Compositions and Transcriptions for the Organ
Many of the works in this book are exclusives! Among the original compositions are works by such composers as Charles E. Overholt, Paul Koepke, Ernest H. Sheppard, G. F. Broadhead, and Norris A. Pound. A few of the more arrangements especially made are Haydn's *Allegretto*; and Tchaikovsky's *Legende*, Hammond registrations throughout.

IVOR PETERSON'S PIANO ACCORDION BOOK
Accordions will be interested in having this unusual group of arrangements by the Swedish virtuoso. Some of Mr. Peterson's own compositions are included and also Brahms' *Hungarian Rhapsody, No. 5*; *Invitation to the Dance*, by Weber; Theme from Tchaikovsky's "Sixth Symphony"; *Sounds from the Vienna Woods*, by Strauss; and the Russian Folk Song *Two Gaiters*. Single copies may be reserved at the Advance of Publication Cash Price of 65 cents, postpaid.

TECHNIC TACTICS
Twenty-One Short Studies for Piano by Milo Stevens
The book for second graders' school matters as scale passages divided between the hands; interlocking arpeggios; broken chords; rapid five-note groups; staccato chords; crossing of hands; waltz rotation; chromatic scales; double thirds; and the trill and mordent are well covered. The major and minor modes are used in a variety of easier keys for piano. A sound technical foundation and melodic interest. Order your single copy now at the special Advance of Publication Cash Price, 25 cents, postpaid.

TEN CHORAL PRELUDES AND A FANTASY
For Organ
by H. Alexander Matthews
Excellent supplementary material for any organist. These preludes, offertories and postludes are based on well-known hymn tunes and adapted to the abilities of the average church organist. The collection is especially valuable in that it contains numbers for various special occasions and seasons of the church year. *When Morning Gales Blow* is the hymn tune fantasy included in the collection. Hammond registrations are given. The Advance of Publication Cash Price for this "lift" to tired organ repertoires is only 65 cents, postpaid.

STANFORD KING'S PARTY PIANO BOOK
Intuitive and entertaining, this unusual publication will please young and old alike. Novelty numbers, old-time ballads, service and patriotic airs, Gay Nineties tunes, folk songs, etc., contribute to many an evening of fun at the piano. Social gatherings of all sorts will find interest when this easy-to-play and interesting (arranged) C. G. G. book, containing a valuable volume of to such nostalgic and reminiscent numbers as *A Bicycle Built for Two*; *Little Annie Rooney*; *Toronto-Boom-Boom*; *The Man on the Flying Trapeze*; *Hinky Dinky Parley Voo*; *It Ain't Gonna Rain No More*. Yours at the special Advance of Publication Cash Price of 60 cents, postpaid, if you order now.

AN INTRODUCTION TO SCORE READING
by Carl G. Schuler
Here is a clarified account of the art of following a vocal score; reading practice in the alto, tenor and soprano clefs; combinations of instruments; miscellaneous orchestral combinations, and playing a full orchestral score at the piano. Excerpts from string quartets, sonatas, suites, overtures, and symphonies are included. Among the composers represented are Bach, Beethoven, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Wagner and Weber. Single copies may be reserved at the special Advance of Publication Cash Price, 80 cents, postpaid.

YOU CAN PLAY THE PIANO!
Part Three
A Book for the Older Beginner
by Ada Richter
Mrs. Richter continues to oblige—so here is a third part to her popular method for the instruction of the older student. Interest is sustained by attractively presented material whereby the pupil is taught and entertained at the same time. The adult student will find himself acquiring a playable repertoire while mastering technical phases and developing a skilled approach. *Nevin's Narcissus*; the *Toreador Song* from "Carmen"; *Oh, Promise Me*; by Dvořák; *Rachmaninoff's Prelude* (all special arrangements) are some of the familiar favorites. Several original compositions are included. Now is the time to reserve your copy at the special Advance of Publication Cash Price of 55 cents, postpaid.

CLASSIC ITALIAN SONGS
Volume II
Medium High and Low Keys
Edited by Mabelle Glenn and Bernard U. Taylor

The practical value of CLASSIC ITALIAN SONGS, Volume I, in the professional work of singers and singing teachers in private institutions throughout the country, has been so firmly established that this additional volume will be widely welcomed. Interesting modernized and accompaniments have been utilized, as before, and proper phrasing, correct metronome markings and dynamic signs are clearly indicated to assure artistic interpretation. A detailed song-study has been prepared together with the Italian pronunciation table, English translations of the songs, notes on each song and biographical sketches of the composers. The fifteen songs from early Italian composers are Bononcini: *L'esperto nocchiero*; Caldara: *Alma del core* and *Core raggio di sol*; Carissimi: *Dixi, centurioni*; Casti: *Alti quanto è vero* and *E dove l'aggrir*; Durante: *Danza fanciulla gentile*; Falconeri: *O bellissimi capelli*; Legrenzi: *Che fiero costume*; Maffei: *Prima, prima in m'innamorare*; Provenzale: *Deh, redento*; Rosa: *Star vicino*; Scarlatti: *Non vogli se non vederli* and *Senio nel core*; Stradella: *Gia mio sangue comperer*. Published in medium low and medium high keys, CLASSIC ITALIAN SONGS, Volume II continues to uphold the high standards of the famed Ditson School of Music. At the special Advance of Publication Cash Price of 60 cents, postpaid, this is an excellent value.

ALL THROUGH THE YEAR
by Ella Ketterer
A monthly piece for daily practice! Here are twelve characteristic pieces for practice time. Each piece ably represents a month in title and mood. The music covers grades 2 and 2½, and the composer has prepared it with a view to the student's progress. The directions are in story form and the illustrations are delightful. Reserve a single copy now at the special Advance of Publication Cash Price, 30 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN
Greatly improved service from the printers and at the bindery again enable our Publication Department this month to produce three new works, copies of which soon will be sent to advance subscribers. Readers of these Publisher's Notes, who for years have availed themselves of the opportunities to become acquainted with new publications through the advantageous advance of publication offers, will be glad to know that in the future all works here offered will be scheduled for publication within six months from the date of the first announcement. The special advance of publication prices are now withdrawn on the following books.

Songs of Worship—Two volumes. High Voice and Low Voice—A compilation of vocal solos for the church singer, each volume is identical in contents. All of the sacred songs included have proved successful published in sheet music form and represent the inspirations of modern and contemporary composers. These solos will not be found in any other collection. Price, 75 cents, each.

Second Piano Part to Streaberg's Op. 64 (Twelve Easy and Melodious Studies) by Basil D. Gauntlett Supplies a dozed record and study numbers, making of them in many studies. These are the original compositions of Mr. Gauntlett which amplify, melodically and harmonically, the standard studies, making of them an excellent program material for students of about equal ability. The second piano parts (75 cents) are not issued in score; therefore, for performance a copy of *Streaberg's Op. 64* *First Collection No. 112* (75 cents) or any other standard edition.

Noah and the Ark. A Story with Music, by Ada Richter is a book in the familiar style Mrs. Richter employed in her popular books of fairy tale stories, *Cinderella*, *Jack and the Beanstalk*, etc. The story, well known to children from the Sunday School, should prove most interesting with the interpolation of fascinating musical compositions. The simple language the story may be produced as a playlet for a recital program novelty. The illustrations are line drawings which may be colored by the pupil. Price, 60 cents.

SOUSA'S FAMOUS MARCHES ADAPTED FOR SCHOOL BANDS

Instrumentation as Approved by Music Educators National Conference
36 Parts, each 40 cents

Conductor's Score \$1.25

CONTENTS

THE STARS AND STRIPES FOREVER
FAIREST OF THE FAIR
THE THUNDERER
WASHINGTON POST
EL CAPITAN
MANHATTAN BEACH
KING COTTON
THE INVINCIBLE EAGLE
HIGH SCHOOL CADETS
SEMPER FIDELIS
HANDS ACROSS THE SEA

THE JOHN CHURCH COMPANY

Theodore Presser Co., Distributors
Bryn Mawr, Pennsylvania

Proven Favorites...



Jessie L. Gaynor's

PIANO BOOKS FOR LITTLE CHILDREN



FIRST PEDAL STUDIES

How to use the pedal from the very beginning! Proper pedal habits are established and a keen sense of hearing developed in these carefully designed studies.

Price 60 cents

MINIATURE MELODIES

For the Piano

In 3 Volumes

Very first supplementary material (only 8 measures) starts Volume I. These pieces are progressively arranged and in Volumes 2 and 3 the selections reach well into the second grade. Time values, tone relationships and technical exercises are stressed.

Price 75 cents each



MELODY PICTURES
For Little Players I, II, III
by Jessie L. Gaynor and Margaret R. Martin

Immediate use of the bass clef and the basic element of rhythm, developing powers of expression and interpretation, comprise these complete, short and simple musical phrases.

Price 60 cents each

A PIANO METHOD FOR LITTLE CHILDREN

Ear training and the use of hand symbols in pitch identification, hand clapping (rhythm), note reading, first work at the keyboard, together with suitable duets for pupil and teacher, make an easy, intelligent approach to first work at the piano.

Price \$1.00

MINIATURE DUETS FOR TEACHER AND PUPIL

Supplementary sight-reading material on both clefs, primarily within the five-finger position. Pupils play and 2, evenly divided as to parts. Melodious and serving nicely as recital numbers, they are so planned melodically offer excellent training in technique.

Price 75 cents

MINIATURE MELODIES FOR TWO

For Players of Equal Grade
Sixteen duet arrangements, grades 1 and 2, evenly divided as to parts. Melodious and serving nicely as recital numbers, they are so planned melodically offer excellent training in technique.

Price 75 cents

THE JOHN CHURCH COMPANY

THEODORE PRESSER CO., Distributors
Bryn Mawr, Pennsylvania

READING

Making
Pupils'
Music
Socially
Useful

BASIC PIANO

Early Classic
Late Classic
Romantic
Modern
Scales—Chords

COMPOSERS

Enter
Your
Music
for
Recognition

73 Possible Goals. Auditions for All—from
Little Beginners to Concert Pianists

NATIONAL GUILD of PIANO TEACHERS

M. Allison, Mus. D., Founder-President

Box 1113 Austin, Texas

SCHOOLS—COLLEGES

CONVERSE COLLEGE

Edwin Greenwald, Dean, Spartanburg, S. C.

KNOX COLLEGE

Department of Music
Thomas W. Williams, Chairman
Caldwell, Miss. 38824

SHENANDOAH

Conservatory of Music
L. B. Hill, Pres.
Courses leading to the B. Mus. and B. Mus.
Ed. degrees. Member N.A.S.M. In the heart
of the Shenandoah Valley, Dayton, Virginia.

Tutty Lodge

ATLANTIC CITY, NEW JERSEY



Student Residence
Piano—Violin—Cello—Harmony—Theory—
Composition—Artists' Teachers
MRS. WILLIAM J. TOLSON 3003 Pacific Avenue

DILLER-QUAILE

School of Music

Normal Course for those wishing to become
teachers and for teachers who wish to mod-
ernize their teaching methods.
Adult classes in Theory, Sight Singing and
Ear Training, Keyboard Harmony, Written
Harmony and Counterpoint, Composition.

NEW FEATURE
Special 10 week course
for training in
Pre-School Music Teaching
Catalogue on request.
66 E. 80th St., New York 21, N. Y.

The DUNNING COURSE

IMPROVED MUSIC STUDY

Annual Convention Class
Colorado Springs, Colo., Aug. 3, 1949
Course material, sent out for after-
noon sessions and also dates address
open to all non-Dunning Course teachers
for information and also dates address
EXECUTIVE HEADQUARTERS 2110 Tyler St.
Memphis, Tenn.

OBERLIN

A professional music school
in an attractive college town.
Thorough instruction in all branches of music, special train-
ing in hand and state directed. (22 modern organs, etc.)
Faculty of 15, including 10 full-time music in-
structors. Frank H. Shaw, Dir., Box 378, Oberlin, Ohio.

Albione Theatre

Dramatic, Lyric and Musical Arts
SUMMER COURSES Adults, Teens,
Children's annex
Theatrical and practical training essential to a suc-
cessful career, teaching and directing at New York
State Theatre.
TIGOLI PLAYHOUSE, 40 miles out, E. I.
Write: Box 2, Shaker, 1200 Broadway, N. Y. City 10.

THE MANNES

MUSIC SCHOOL
Professionals • Non-Professionals • Children
Class and individual instruction
Artist Teachers
Scholarships for Orchestral Instruments
DAVID & LEOPOLD MANNES, Directors
Room 32, 117 East 74th St., New York 21, N. Y.

By Any Other Name

(Continued from Page 416)

he visited Fingal's Cave, a huge cavern
on the billow-lashed coast of the He-
brides. From the surge of the mighty
breakers in and out of the cavernous
depths he developed the mood for his
Overture, Op. 26, known variously as
"The Hebrides" and "Fingal's Cave."
Another musical painter, Robert Schu-
mann, called his Symphony No. 3 in
E-Flat the "Rhenish" simply because he
intended it to portray life along the
Rhine.

Although it is not strictly a nickname,
the title *Kamennoi-Ostrov* also refers to
a scene visited by the composer, Rubi-
nstein. Kamennoi-Ostrov is an island in
the Neva River near Leningrad. Here at
a summer resort Rubinstein wrote a set
of twenty-four pieces, Opus 10, and
Kamennoi-Ostrov is No. 22 in the set.

Returning briefly to Mendelssohn, his
Symphony in D Minor, Op. 107, is sub-
titled the "Reformation" because it was
written for a religious festival and be-
cause of the use of Luther's Reformation
hymn, *A Mighty Fortress is Our God*,
in the last movement.

Chopin Also

The patter of rain on the roof of the
monastery at Valdemora, one of his
many refuges, is said to account for the
"Raindrop" subtitle added to Chopin's
Prelude in D-Flat, Op. 28, No. 15. His
Etude No. 12, Op. 10, is called the "Revo-
lutionary," not because it was a radical
departure from his customary musical
form—which it certainly was not—but be-
cause it was supposed to represent the
Polish composer's feelings upon learning
of the butchering of Poland by Russia,
Austria, and Germany. His Nocturne,
Op. 62, No. 1 in B Major, is sometimes
called the "Tubercle" nocturne because
the opening notes are like to a tubercle
lacing its leafy way up a trellis.
Finally, Chopin's Etude in G-Flat, Op.
10, is called the "Black Keys," for rea-
sons obvious to anyone who has tried
to finger the score for the right hand.
Incidentally, if you have had your pianis-
tic skill proved wanting by this etude,
you may be comforted to learn that
many of the most accomplished pianists
of Chopin's day indignantly pronounced
this opus "outrageously difficult."

Problems of the Young Pianist

(Continued from Page 420)

Since the orchestral and script rehearsals
took up most of the day of the broad-
cast, I had only a few hours the night
before in which to prepare my solo
(sometimes sixteen pages long) for a
nation-wide performance. And, of course,
I never knew what the orchestral part
of the arrangement would sound like
until I heard it at rehearsal.

Also, the young musician learns mus-
icianship by hearing great pianists in con-
certs. Comparing various notable inter-
pretations of the same work is an edu-
cation in itself. One of the greatest thrills

of my life came to me at the age of seven,
when I met and talked with Sergei Rach-
maninoff, after one of his memorable
concerts in San Francisco. My mother
took me backstage, and he talked with
me for about fifteen minutes. I remem-
ber that he looked at my hands, and
said I could accomplish great things if
I worked hard for them! I can never
forget the inspiration of that meeting
with one of my favorite pianists and
composers.

Difficulties in Gaining Recognition

For all his work and practice, though,
the young pianist must still meet the
enormous difficulty of getting himself
heard. You go to play an audition with
high confidence and hopes—and then
you are asked what experience you have
had! If your experience is insufficient,
you will not be given the position. So
the problem is to give the young pianist
the best of every opportunity of being
heard and proving yourself! Even after
one big opportunity, you are hardly delu-
ged with the kind of offers you long
for. Other instrumentalists can gain ex-
perience in orchestral groups; but the
pianist can do little in a symphony un-
less he is soloist. And he is belittled as
soloist. . . . The best way I know to
break into professional music is to win
some kind of competition, preferably one
with a public performance as its reward.
The reason I recommend this method,
perhaps, is that it is the way I began
myself. Although I had played for years,
both in recital and with orchestras, it
was the winning of the Los Angeles
Philharmonic Young Artists Competition
(when I was thirteen) that really started
me on my professional career. And play-
ing with that organization under Alfre-
d Wallenstein in a regular season concert,
was one of the most thrilling experiences
I have ever had. I think all young
pianists feel grateful for the increasing
number of worthwhile competitions that
offer solo appearances with orchestras as
well as recital debuts to their winners.
If you have a career at heart, you will
do well to find out exactly the names, dates,
terms, and so on, of these contests.

Value of Ensemble Playing

To approach such a contest with con-
fidence, however, one needs a sound
background in playing all kinds of
music, under all sorts of conditions.
Playing chamber music, accompanying
other instruments and voices, playing
duets, and the piano parts in orchestral
scores (if only with a small, or a school,
orchestra), all provide necessary ex-
perience. It is also good to practice the
sightreading I spoke of before, just as
you would any other technical problem.
This is especially valuable for pianists,
since there is no other instrument, I be-
lieve, that requires such quick percep-
tion in seeing so many notes at the same
time, and in coordinating them into
hand action and correct sound. For any
kind of public playing, though, there is
no substitute for experience. Before
thinking of professional status, one
should take advantage of every musically
worthy opportunity for playing in pub-
lic—none is too small! This condition
you to the extra nervous energy required
in playing even the smallest, simplest
piece before an audience. The more you
play for people, the more you learn to
control your fingers and your brain. And
that is exactly what it means to be a
musician!

PRESSER PUBLICATIONS NEW RELEASES

Songs of Worship

A Collection of Sacred Solos
High Voice Low Voice

The most useful collections for the church singer have
identical contents. The solos were assembled with
view to devotional qualities as well as melodic appeal
for the listener, and the grades of difficulty are limited
to easy and medium. It contains such a variety as
for other instrumentalists to enjoy. Specify key desired
covers the general church choir. Price, 75 cents each volume.
when ordering.

Noah and the Ark

A Story with Music for Piano
by Ada Richter

This familiar Biblical story is delightfully presented by
Mrs. Richter, interspersed with her easy-to-play-and-
complete recital may be given, with an older student as
Pupils and their parents will enjoy a performance of
this work. Price, 60 cents.

Twelve Compositions by American Composers

For Organ with Bells

This collection of hitherto unpublished works, contains
the prize-winning compositions in a contest sponsored
by a leading manufacturer as a service to organists
seeking repertoire and recital material for this unique
and modern combination. Instructive study notes by
Dr. Alexander McCurdy are included. Price, \$1.25.

How to Memorize Music

By James Francis Cooke

Even though the elephant never forgets—you might! This
book helps you to avert that musical forgetfulness by
offering many systems of memorizing from which to
choose. The formulae of many prominent musicians
are given, and the fallacy that "anyone can memorize
what can carry a tune" is shattered. Quite a book, and
very worth while reading! Price, \$1.50.

Echoes from Old Vienna

A nostalgic collection, music typical of the Vienna
of bygone days, for 3rd and 4th graders. A whirl with
waltzes, this book offers the lovely Viennese Dance.
The composers are all familiar ones, and the numbers
will provide many hours of delightful practice and
recreation. Price, 75 cents.

Theodore Presser Co.
Bryn Mawr, Pennsylvania

RUSH! ORGANO Booklet As Described on Back Cover

LOWREY ORGAN DIVISION
Central Commercial Co., 332 S. Michigan Ave., Chicago 4, Ill.
Please Send Free Booklet Describing the New Lowrey ORGANO

Name _____ Address _____
City _____ State _____ Zone _____
TEACHER ORGANIST ☐ STUDENT ☐ DEALER ☐

Please Check

Something **NEW** IN MUSIC—

LOWREY
ORGANO
CHICAGO



Amazing Electronic Piano-Organ Attaches to Your Piano—

Just imagine—adding two small attachments to your piano—and pushing a switch—and playing organ music on your own piano keyboard!

With the New Lowrey ORGANO, it's as easy as that! You can enjoy good organ music in your home, your church, or school—anywhere there is a piano! But that is not all. This amazing new instrument:

is more unusual, both organ and piano can be played together . . . YOU CAN ACTUALLY PLAY AN ORGAN-PIANO DUET WITH YOURSELF! And there are other interesting musical effects.

Anyone can play and enjoy this newest idea in music. Hear it—play it.

How the ORGANO Works

The Lowrey ORGANO is a completely electronic instrument. The tone source is the electronic (radio) tube—specially harnessed to provide organ tones of unbelievable depth and richness. Only moving parts are the individual key switches which are actuated by the piano keys. Key Switch Frame and Control Panel are easily attached to any standard piano in such a way that piano finish is not marred.

• Tone chamber requires very little space (25 1/2" x 10 1/2"). Now organ music is possible in even the smallest homes or apartments. Yet ORGANO expression control—with its range from a whisper to a mighty chorus—has the volume to fill a large church or hall.

• ORGANO is the product of The Lowrey Organ Division, Central Commercial Company, Chicago, widely recognized for its leadership in electronic research in the design of fine electronic organs.

Gives 3 way Performance
**ORGAN—ORGAN & PIANO—
PIANO ALONE!**

ORGANO provides a full 60-note organ, with a wide selection of tonalities. The piano, of course, can still be played as a piano without interference. But what

GET COMPLETE INFORMATION



in this new ORGANO booklet.

Use handy coupon on page xx.

This saves your Etude cover.

LOWREY ORGAN DIVISION
CENTRAL COMMERCIAL COMPANY
332 South Michigan Avenue, Chicago 4, Illinois